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YEARBOOK  
*of the*  
MUSIC EDUCATORS  
NATIONAL CONFERENCE

*Thirty-First Year*  
1938

THE UNITED CONFERENCES

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# F O R E W O R D

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THE TWENTY-FIFTH meeting (sixth biennial) of the Music Educators National Conference, held in St. Louis, Missouri, from March 27 to April 1, was significant and outstanding in many ways. A helpful and carefully planned program marked the end of another two-year period in music education. However, this meeting also occasioned the official observance of the one hundredth anniversary of the introduction of music instruction in the public schools of the United States. One hundred years ago—on August 28, 1838—the School Board of Boston, Massachusetts, formally approved the appointment of Lowell Mason as vocal supervisor in the Boston schools. This was the beginning of music education at public expense.

During these last ten decades we have made creditable strides, and, in retrospect, we may take justifiable pride in our achievements. The aim of every progressive music educator of today is to participate in a well balanced program of music instruction. At this point in our development specialists in the various phases of the field are indispensable—yet we are agreed that the specialization process must at no time deviate from a sound and general music education program.

The St. Louis meeting commemorated the end of the first hundred years, it is true. More significant perhaps is the fact that it marked the beginning of our next hundred years. A series of instrumental and choral events worthy of a century of music teaching was programmed with participation in these programs of thousands of music educators and boys and girls from our schools throughout the country. All of the programs were under the sponsorship of the Conference and its affiliated organizations.

The 1938 Volume of the YEARBOOK, Part I, contains for the most part material selected from papers and addresses given at general sessions, section meetings, clinics, etc. Serious attempt has been made to reduce to a minimum any duplication of content within this Volume or of material which is available in recent YEARBOOKS. In certain instances the articles are digests of the original manuscripts provided or approved by the authors. In this Volume will also be found with proper credit line, a number of articles reprinted from the official magazine, the *Music Educators Journal*. In the opinion of the editors certain of the material appearing in the *Journal* is of such a nature as to warrant republication in the permanent and accessible form afforded by the YEARBOOK.

Official reports, records, and reference material pertaining to the Sectional Conferences, the National Conference, and affiliated organizations will be found in Part II.

*The Editors*



## A STATEMENT OF BELIEF AND PURPOSE

**R**EGARDLESS of other considerations, it is probably true that the permanency of music-study as a factor in the educational program is dependent upon the ultimate benefits accruing therefrom to the public—individually and collectively—through greater opportunities afforded for enjoyment of life, and through the social, cultural and spiritual advancement of the people.

We believe that the full measure of these benefits is best guaranteed by affording to children, during the impressionable years of their public school life, the opportunity to respond to those unselfish and idealistic interests that are native to children before stern utilitarian motives begin to usurp their energies and attention. To this end we have pledged ourselves to do all in our power to discover, encourage, and develop, in school hours and at school expense, every child's interest and talent in music. We believe, moreover, that such interests and talents are, however small or however great, at least equally genuine, and that equally will they be spiritually rewarding, both to the individuals and to the social complex.

As steps toward the attainment of our aim, we believe that:

*(1) Every child should be given the opportunity to sing music that will be pure and lovely to him.*

*(2) Every child should be given the opportunity to play the instrument of his choice to the point that is fixed by his individual interest and talent.*

*(3) Every child should participate in concerted music in order to absorb the lesson that men collectively are idealistic and may unite for unselfish as well as for utilitarian ends.*

*(4) Every child should be led to feel that in musical endeavor the widow's mite is as worthy as the rich man's talents, if it be offered sincerely.*

But while the impress gained in youthful years is abiding and can never be wholly lost, we believe that social living would gain in depth, richness, and charm, were the better preoccupations of childhood and youth not permitted to become outworn in adult years. The development of a universal spirit of true musical amateurism, which shall carry over from school days into the life of each citizen, is accordingly desirable.

The Music Educators National Conference, therefore, in full acceptance of its responsibility as the representative and champion of progressive thought and practice in music education, bespeaks united effort through every available medium in behalf of a broad and constructive program which shall include:

*(1) The interrelation of musical interests and activities of school and community.*

*(2) Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial and institutional units.*

*(3) The popularizing of playing and singing as a recreational and leisure-hour activity.*

*(4) Encouragement of home-circle singing and playing.*

*(5) Greater attention to the small ensembles—both vocal and instrumental.*

*(6) Improvement of choir and congregational singing in the churches and*

*Sunday schools; increased use of choral singing, orchestral and instrumental ensemble playing in connection with church activities.*

*(7) Development of festivals—both choral and instrumental.*

*(8) Encouragement of discriminating hearing of music.*

*(9) Fostering active interest in the music of the amateur (both school and community) on the part of professional musicians, composers, artists, conductors and teachers.*

*(10) Provision for musical development and guidance of citizens of all ages and in all walks of life through a comprehensive plan of supervision—school and community, county and state.*

[NOTE: This statement was first published in the October, 1930, *Music Educators Journal* (then the *Music Supervisors Journal*). It was later revised and in 1931, by authority of the Music Education Research Council, included in a booklet of information regarding the purpose, organization and activities of the Conference. Collaborating in the preparation of the statement, besides the members of the Research Council were members of the Executive Committee, Editorial Board, Council of Past Presidents, Sectional Conference Presidents, and other representative members of the United Conferences.]



PART I  
PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 1  
GENERAL TOPICS  
VARIOUS PHASES AND VIEWPOINTS



# MUSIC IN THE CULTURAL LIFE OF AMERICA

EDWARD HOWARD GRIGGS

*President, Department of Philosophy, Brooklyn Institute of Arts and Sciences, Brooklyn, New York*



WE HAVE HAD a hundred years of music in the schools, and we can say, today, that America is singing. In spite of the economic relapse which we are suffering, America is making music, as is evidenced in the vocal and instrumental work of the schools and communities, as well as that of the Works Progress Administration and the countless clubs and organizations everywhere. All of this has profound value for our immediate future as well as for our remote future.

Harvest comes only when roots grow in the soil. It is when the people awaken, are stirred to an interest in any field of artistic appreciation and expression that a great period of art comes. Sculpture reached its high-water mark under Pericles in Athens, because everybody in Athens was hungry to enjoy the beauty of form and color in sculpture and to produce it wherever possible; even the common artisans were doing it, as is proved by the statues that adorn the street of tombs. Painting reached its high mark in Florence because everybody in Florence was alive and hungry to see the ideas they cherished, the religion they worshipped, expressed in form and color on canvas and wall. Many of our best lyric songs come to us from the Elizabethan age; and the reason was that, in Shakespeare's time, everybody in England was making music, and the artists took the songs that came out of the hearts of the common people and molded them into the beautiful lyrics that we have today.

Always, there must be an awakening of the people to make a period of expression. It cannot be done from the top down; there must not be too much federal or state control; it must grow up with individual and local effort. We must have democracy in music if we are going to have music completely in democracy.

Our people have been too ready to dismiss art in all its great fields as a dispensable luxury, all right for the wealthy to patronize, for those who have fulfilled the serious business of life to enjoy, but quite dispensable, a refined fringe or adornment of human life. As long as that idea prevails, there is no hope of developing what we should in our American culture.

Art is serious business. It is not a polite adornment in life. Beauty is the most useful thing man knows, for it is the chief instrument in deepening the spirit. The ideal is a little more real than anything else on earth, because it is the dynamic energy behind all conduct.

Then again with our Puritan inheritance, a large body of our well-meaning citizens has looked somewhat askance at the fine arts, unless they preached a sermon or taught a didactic moral lesson: "Art is all right if you can see some moral in it."

In characterizing that error, Goethe said: "All great art is profoundly moral, but to demand moral ends from the artist is to destroy his vocation." The statement is not too strong. To demand that the artist become a preacher is to destroy his vocation, as revealer of what he sees in nature and life.

Among artists, a third error has arisen—never among the really great on the earth but in those below that highest group—it is the view that art has no moral value, that it is for art's sake, that it exhibits skill in mastering difficulty. If you notice what artists consider, what they criticize, what they talk about when enjoying an evening of great music or wandering through a gallery, you

will understand what I mean. "Art for art's sake" frequently is interpreted to mean "art for technique's sake," and when it is, it is lowered to the plane of juggler's tricks. Art is not for the sake of technical skill, it is not for adornment, it is for life's sake—the very heart and center of all that concerns us in deepening the spiritual life, in developing social solidarity, in developing the right spirit of national attitude and patriotism.

So, too, in the past, we have been very humble as a people; going forward rapidly, we have been very deferential toward European models, and in all the fine arts, we have attempted to imitate what was done over there. We want to enjoy what is best in achievement in other lands, but the soil is here and the opportunity is here. We need not rest forever on the culture of Europe.

One of my friends calls the emigrants from other lands, bringing their folk songs, their folk festivals, "gift bearers." Too often, we have tried to eliminate the gifts in a false kind of Americanization work; we have tried to make the bearers over into poor, cheap imitations of ourselves. I think we are beginning to realize what those gifts mean, those folk songs, folk dances, and folk festivals from Rumania, Bulgaria, Czechoslovakia, Russia, and numerous other lands; and we are inviting those gift bearers to enrich our lives with all this colorful influence that comes from the art of the people growing up in other lands.

Then, too, brief as our history is, we have something of that basis here. The soil is fertilized somewhat. For example, Negro music, product of the New World, coming entirely from the native gift in music which that race possesses in such rare measure, and coming further from the centuries of suffering the race has endured, balanced by that beautiful sense of humor so inherent in the Negro. The result is, there is Negro music springing out of our soil which gives a range of material of folk character that can be used and developed later in the art of music. So we have our Indian music, a lesser example perhaps, but also vitally significant, something born from the American soil. In spite of our brief history, we have religious songs, and we have patriotic songs developed during the periods of the Civil and World Wars. The beginnings of folk lore and folk music have recently been uncovered for us in the mountains of Vermont and in the hills of Kentucky; we get them in the cowboy songs and the hillbilly music. All of this is coming out of the soil, out of the life of our people; it indicates an awakening of the people, something upon which we can depend and upon which we can draw.

All the arts that give us joy and life appeal directly through the senses to the soul, always through the senses directly or indirectly to the soul behind them. Of course, it is possible to forget the soul and make the appeal only to the senses, but whenever that happens, art degenerates; that is the test of a degeneration in any field of fine arts.

There are two senses through which the arts appeal, the wonderful senses of sight and hearing. The plastic arts, sculpture and painting, appeal directly through the sense of sight, with beauty of forms and colors; appealing through the sense of sight, to the spirit behind, giving us imaginative pictures, concepts for the intelligence, directly. Music, on the other hand, dealing with the succession of sounds in time relation, arranged in rhythm, melody and harmony, appeals, in a dynamic series of forms, directly to the hearing and directly to the emotional life within and behind, awakening a series of emotions.

When we listened, this morning, to that beautiful "Overture" from *Mignon*, we felt that longing for the land of sunshine, we responded to the lighter motif

of the gay actress, we responded to that strong appeal in the conclusion, and all of us shared the same series of emotional states; but there were as many differences of reflection as there were persons in the room.

As I listened to *Mignon*, I was thinking of that beautiful song of Goethe's; then I thought of Goethe's journey to Italy, what that did for his culture, how that made him the great master for the remainder of his life. Then I returned to my first experience and remembered when, first of all, as a boy, I read the *Wilhelm Meister's Apprenticeship* by Goethe, and what that early story of Wilhelm Meister did to my boyhood and youth. All this is a range of personal experiences entirely; nevertheless, the emotional response is shared by everybody, the thoughts depend on what one's culture has been and what one's knowledge is.

Whether standing before the Venus of Melos or entering the Sistine Chapel, one experiences sensuous pleasure such as music gives to the sense of hearing; for there is æsthetic joy in sculpture as well as in painting. I call æsthetic joy the joy that comes from the adequate marriage of the body of expression to the soul of meaning. If you like, you can take that phrase, the adequate and harmonious marriage of the body of expression to the soul of meaning as an illustrative definition of all fine art.

Probably no Greek woman ever looked like the Venus of Melos, but the Venus of Melos looks as every Greek woman wanted to look. The artist took a particular woman in a moment of rest and yet of action, as if about to move forward, a small head above the abundant bosom, no sensual development out of relation, no suggestion of the student burning the midnight oil, no reach of the spirit as given in the art that interpreted the religion of the Middle Ages, just beautiful, radiant humanity, lifted and idealized. What do you think about when you stand before the Venus of Melos, what do you feel when you stand in the presence of the Venus of Melos? The conception of womanhood is there for all of us, but our emotional response depends on what we are, what we bring, what our experience has been, what our knowledge of Greek culture is, what our association with the literature and life of the past has been.

I want to make clear that each of these ideal fields of art makes emphatic what is subordinate in the other. The plastic arts appeal to the imagination and the intellect, with the emotions associated by the beholder. Music always awakens a definite series of emotions, responses, with trains of reflection depending on the hearer and what he is; each has the strength that is the limitation of the other.

There is one fine art dealing with forms in space relation that comes closer to the function of music than painting and sculpture. It is no accident that the world-old comparison has been made and repeated of music with architecture. All the forms of architecture are given in nature. The tree trunk gave us the Greek column, the boughs and foliage the decoration of its capital; the cave roof was the Roman arch. Anyone who has wandered in the aisles of the northern forests knows where the Gothic arch comes from. As the radiant sun sinks, changing the colors of the sky, we know where the stained glass window comes from.

The business of architecture is not to copy those forms. We do not want a Roman arch to be an imitation of a cave roof, nor a Gothic arch to represent the northern forest. What architecture does is to take these forms, reduce them to their pure elements of design and proportion, and then recombine them in harmony with human sensibility and intelligence. That is exactly what the



art of music does. I suppose there is not a note in music that is not found in nature; all the arts draw their forms from nature and life.

There are forms of natural music in nature. If you lie down, on a sunny day under the boughs of a tree in a pine forest, and quietly listen to the spheric melody the wind wakens in those pine boughs, you are enjoying a form of natural music; it has rhythm, it has melody, it has even something of technical musical harmony in the sound that comes from the pine needles, all moving in the trees. Again, by the side of the sea, in the waves, there, too, is something of rhythm and harmony.

The tones of the human voice vary. Occasionally, you hear one with that high, clear, flute-like note, another will have the sonorous tone of the cello, another the tone of the violin itself. So the tone of the voice, even in speaking, if there is emotion behind the speech, is natural music. There is natural music in bird song as well, directly expressing emotion, because the bird song comes in the mating season.

But the business of musical art is not to copy these natural forms. It does so, but it does it incidentally, not as the main business of the art of music. We have echoes of definite natural sounds in the *Pastoral Symphony* of Beethoven, and in the *Spring Song*, conscious echoing of the sounds of nature. That is not the main business of art. In the *Tales from the Vienna Woods* by Strauss, the effort of the composer was not to copy all the different sounds he heard in the Vienna woods; it was to interpret, through music, the moods and emotions awakened by those sounds and by the woods themselves, as he enjoyed the experience.

Indeed, if music copies too closely and too constantly the sound forms of the nature world, if it is too much of an imitative form, it degenerates like some of the barnyard compositions recently popular over the radio, like those show pieces that graduates of what we used to call "finishing school" played on graduation night. That is not great music.

What music does is to take these sound forms and reduce them to their lowest terms of pure relation. That is how we get the scale. It is a convention agreed on in advance. Then music takes these pure sound forms and recombines them in harmony with human sensibility and intelligence.

Goethe said that "architecture is frozen music." Browning in Abt Vogler, makes music liquid architecture. But the old comparison holds, for architecture does, in dealing with forms of space relation through the sense of sight, what music accomplishes in sound forms, in time relations, appealing in rhythm, harmony, and melody, through the sense of hearing.

The old comparison has far-reaching significance in showing that music is not primarily imitative but is creative and expressive art. Moreover, freeing its spiritual content more completely from the forms it uses than the other arts, music becomes a peculiar vehicle for the life of the spirit.

If you go to Paris every summer, you can stand, every year, before the Venus of Melos. There it is, the same idea expressed in the same form and color, barring the defacement that comes with time and the hands of man. You can go to the Sistine Chapel and brood for an hour, for the same ideas are given in the same form and color, permanently. It is not that way with music. Music has to be recreated every time it is enjoyed; and to recreate, the artist must be on the plane of the artist who created it. Music has to be recreated every time we hear it. In other words, it creates a series of sound forms, each annulling the preceding one; and through that succession of sound

forms born in time relation and dying in time relation, the series of moods or emotional states is created in the hearer.

How is it done? One of the series is in the physical world, the other is in the psychical or spiritual world, and yet, the spiritual series is born of the physical. If I could answer the question, "How did that happen?" I could bridge the chasm between mind and matter. So, music becomes a wonderful vehicle for the life of the spirit.

Music lovers say that music is the one art capable of revealing the Infinite. That is not true. No art can reveal the Infinite, the Infinite cannot be revealed. What they mean by the phrase is right. Our imagination works under the conditions of this world. You cannot imagine anything outside the space of three relations, you can conceive it but you cannot imagine it. You can conceive an immaterial soul, but you cannot imagine one. The moment you try to imagine an immaterial soul, you place it in a space of three relations.

Dante represents the immaterial soul of Virgil holding the physical body of Dante on the back of the monster Geryon, as they descend to a lower pit of hell. You cannot imagine it; the imagination will not work the sum. So you conceive a Divine Being, omniscient, omnipresent; you cannot imagine Him. That is why there has been no representation of the Divine in painting or sculpture that is satisfying. The Greek gods are glorious, because they are merely human, they take human qualities and lift them to the sky, and we respond to that; but how represent an omnipotent, ever-present, all-wise Being, like man and not man—how can we do it?

One of the greatest achievements in representing that is Michelangelo's conception in the Sistine Chapel, the figure of Adam half-reclining on the ground, one arm reaching toward the Divine Being above, surrounded by a group of angels, with one strange feminine figure under the uplifted arm of God and the finger of God reaching down toward Adam. What has Michelangelo given us for God? We know what he meant to express, but what is there, there on the ceiling? It is the painting of a large, old, bearded man. That is all. You say, "That is God?" The Adam on the ground is more godlike than the Divine above. Why? Because when Michelangelo wanted to paint God, all he could do was paint man and take something out. What is divine and not man in the human? Your imagination will not do it. On the other hand, when painting Adam as man, Michelangelo knew man, he had seen man and studied man, and he put into the face of that recumbent Adam a look that seems to gather up all the heartache and the hunger and the aspiration of the soul to the Divine. The imagination does not do the other sum; it can do this that comes from life here and now.

I said, we can conceive God, we cannot imagine Him. But what music can do that no other art can accomplish is to awaken in us the emotions we associate with our conception of the Infinite, the Transcendent, the Divine. That is the peculiar function of the art of music.

You have your idea of God. Just think of it for a moment—your own idea of God: no artist could paint it, no sculptor could carve it, no poet could describe it adequately. But have you not heard strains of music, as, for instance, in the third movement of the *Ninth Symphony* of Beethoven, or certain chords in Wagner's *Twilight of the Gods*, that put you into the mood and the emotional state you are in when you think your conception of the Divine?

Again, we can conceive a paradise, a heaven that is not like this earth, one that transcends all we know in this earth. We cannot imagine it. No heaven

of pearly gates and golden streets is as beautiful as green grass and lofty trees and flowery fields. Your imagination will not do the sum. But have you not heard strains of music, as in the moving chords of the loveliest nocturne of Chopin, or the impressive love music of *Tristan and Isolde*, that put you in the mood you are in when you think of the transcendent heaven?

Music can awaken in us the emotions we associate with our conception of the Divine. That is why it is so wonderful a vehicle for the life of the spirit. Music everywhere deepens and refines the personal spirit, when it is true music. It gives us not only an inner resource and joy of the purest and sweetest kind throughout the years of our lives, but it also tends to refine the emotional life, so that we can respond more appreciatively in love and friendship and toward moral and religious ideals in all the conduct of life.

Beyond that, music has peculiar value in social culture. Music is at once the most personal and the most social of the fine arts; it searches down into the heart of the individual being and calls out emotions far too deep for words to embody. Music is an art we enjoy together, the more persons present, the greater joy for each one. It is a social fine art. Music sweeps, fuses, and unites. When we express our common states of feeling together—all of us feeling the same mood, the same emotion, and giving the expression in music—social solidarity is created, a unity of spirit, a community spirit that makes much for civic activity and civic service. Therefore, when we are singing a hymn that has high aspiration for the whole people, when we sing it together, we are expressing certain common moods and emotions together, we are uniting in a spirit of patriotism that is not the blatant, ugly attitude called by that name, but is that hunger for human brotherhood, for the larger unity of all in one whole of humanity—that is the hope of mankind. We seldom think of music in this aspect, we do not think of it as the great instrument for training citizens that it is.

I am becoming increasingly convinced that the best single instrument we are using in the public schools, in educating for citizenship, is school music. The orchestra\* which we heard this morning exemplifies that fact. Every individual in it had to be ready to lead when it was his responsibility. Every individual in that orchestra had constantly to subordinate himself or herself to the common activity, so that a beautiful composition could be adequately and harmoniously rendered. If we could get in our adult citizenship anything like the measure of social coöperation displayed this morning by the boys and girls of that high school orchestra, every problem of our democracy would be solved.

Is music a frill? Is it a fad? Is it a fancy? If it can do that for us, is it not the very center? I dislike so much having music placed among the extra-curricular activities; I detest the phrase anyway. Of course, translation of the word *extracurricular* into more vulgar English means "out of the running, something on the side." As long as we regard it as "something on the side," we cannot go forward as a people. It is a center in cultivating character and religion, life and spirit, social harmony and brotherhood, and in educating citizens.

We must prove to the taxpaying citizens that music in the public schools is not something that can be put aside until better times come; it is not something we can afford to cripple in order to get economic education. We must

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\* Joplin (Mo.) High School Orchestra.

prove that we are making citizens, developing community spirit, awakening the true national, cosmopolitan sense of unity of all. We are doing everything in forwarding, deepening, and refining the spirit. We must rally to the cause and see to it that music is at the very heart of education, on and on through all the years of school life and through the years that go far beyond the school period.

One can be well educated, yet totally without culture. Culture eliminates prejudice, intolerance, and superstition. It gives the open mind, the gracious behavior, and the generously appreciative spirit. Culture makes it possible for us to enter into our great heritage from the past, of beauty in the fine arts, of wisdom that comes to us through all the great achievements of humanity in the yesterdays. It is culture that enables us to distinguish the transient from the eternal. Spinoza said: "Eternity is not time stretched out, eternity is another mode of being." It is culture that enables us to shear down through the transient to the great eternal elements of life and center our lives in those; consequently, we do not need to wait for our immortality, we are living it now.

Therefore, at the beginning of the second century of this great work of music in the American schools and in American life, we are challenged at once by a splendid heritage from the yesterdays and a still greater opportunity and obligation before us. If we can feel ourselves members of this great army, standing for the things of the spirit; if each of us, in his own little niche, can feel he is working together with the great multitude all over the land in helping America to sing, in helping America get the social spirit, the unity of spirit, in helping America to bring up boys and girls into citizens who are harmonious with their fellows, rhythmic in action, melodious in the beauty of the days of their lives, in harmony with all this great humanity that stretches away, music will have come into its own, and democracy in music will mean ever greater music in democracy.

# MUSIC—A NEW FORCE IN AMERICA

FRANKLIN DUNHAM

Educational Director, National Broadcasting Company



MUSIC no longer belongs exclusively to musicians. It belongs to the whole people. Fine music is no longer just classical music. It has become once more the possession of the dance band and the choir loft. Music is where people live, in what they do, and in how they express themselves. After five hundred years, it again belongs to the people.

When radio came in, the prediction was made that the concert hall and the opera house would disappear. What happened? The concert halls and the opera houses multiplied. You can no more stop music than you can stop the surging tide of the Mississippi. The only thing you can do is to attempt to guide it. You can give the best of music to people along with the tawdry. They will choose the best. This is shown by the phenomenal growth of fine music on the air. People want it; or it would not stay on the air very long.

It is an educational tragedy to think a thing is poor because it is popular. The music from "Snow White and the Seven Dwarfs" is so good that it will live for generations. When a boys' glee club from Illinois sang "I Got Plenty o' Nothin'" yesterday from George Gershwin's immortal *Porgy and Bess*, a whole audience of music educators arose and cheered. This is not an illustration of their bad taste; it is an illustration of their sound discrimination.

When the lovely sextet of St. Louis girls sang "Smoke Gets in Your Eyes" from Jerome Kern's *Roberta* Monday night, everyone knew that this song deserved a place, along with the famous "Londonderry Air," as one of the great examples of song literature.

We have reached a point in our national music thinking where we can discriminate. We want our Bach, Beethoven, Brahms, Wagner, and MacDowell, but we now know *why* we want them.

How has all this come about? Only through the combined effort of at least a dozen different factors in the musical life of the nation. The beginning of this was the contribution of the European peoples to our civilization. First came the Spaniards with their intrepid Italian leader, Columbus, unconsciously discovering a new world. Then quickly followed their military leaders and their Jesuit priests and Franciscan explorers. Then came the French with Marquette, Joliet, DeSoto, LaSalle, and, with them, Father Jogues and his mission to convert the heathen Indian to the banner of Christ. Then came the British with Captain John Smith, Sir Walter Raleigh, the Cabots, Lord Baltimore, William Penn, and the holy tribe of Pilgrims, seeking a new world free from political and religious persecution. Then came the Dutch, extending their area of world trade and influence; then the Irish, seeking a place free from famine and human misery; then the Scotch, thriftily setting up their homes in the equable climate of the Carolinas. Then came the Welsh, bringing their knowledge of how to grasp from the ground coal and iron for the industrial growth of a nation; then the Germans from the Palatinate, the Huguenots, the Moravians, the Amish Mennonites, the Shakers and all the other persecuted peoples of a crumbling civilization. Finally came the sturdy peoples of Scandinavia, the husky laborers of Italy, Poland, Lithuania, Rumania, Slovakia, the peoples of the Far East, and those of Africa to labor in the cotton and rice fields of the South. All these people came and settled this glorious new, virgin territory of North America.

They came to live, to prosper, to propagate a race of people, a conglomerate grouping of Americans. They were poor people but they had a song in their hearts. And most important for music, they had songs on their lips. And how they sang them! Trekking through the wildernesses, at the hunt, at the fireside, and in the fields, they sang the songs they knew—the songs of their own peoples, of their own fatherlands.

Then came the musicians from Europe, bringing opera to New Orleans, string players from Belgium, and flutists and horn players from France. Why even Thomas Jefferson, when planning the building of his home, Monticello, and the famed University of Virginia, sent to England for four skilled workmen—a carpenter, a stone-mason, a plasterer, and a well digger, but added that if it were possible, these men should also comprise two violinists, a violist, and a cellist. And history records that long afterward the string quartets of Haydn, Mozart, and the then youthful Beethoven sounded down the halls of Monticello.

The Revolution long over, peace and contentment filled the heart of the nation. Publishing began, because we were becoming self-sufficient. Public school music began in Boston, under the leadership of Lowell Mason. Artists like Jenny Lind sang in Castle Garden in New York and enthralled thousands upon thousands while touring the country. Then came another war calling brother against brother, to the tunes "The Battle Hymn of the Republic" and "Dixie"!

Following a long period of recovery, the growth of orchestral music began with Theodore Thomas and Walter Damrosch, and the choral movement with William L. Tomlins, Dudley Buck, and Hollis Dann. The Metropolitan Opera Company was formed, first giving German opera, then Italian, then German again, then Italian and French, and now American!

Then came the phonograph, bringing the masterpieces of great musical art to the masses of the people; the sound picture, with its fidelity of reproduction; the radio, bringing not only those great masterpieces, but also the actual living personality and the vibrant musical genius of a Toscanini, as well as other musicians from all lands and all peoples.

"Out of the depths have I cried to Thee, O Lord," the ancient Psalmist said. Out of the depths of ignorance and simplicity was born a music culture. We became a schooled nation. Our fathers and mothers endured any sacrifice and suffered any frugality to give us an education. Our high schools grew until more than two thirds of our boys and girls of high school age are now in them. Our school music grew, led by valiant captains like Clarence Birchard, Osbourne McConathy, Will Earhart, Thaddeus Giddings, Otto Miessner, Frances Clark, and Joseph Maddy—until now we find ourselves at a convention here in St. Louis, where every phase of music culture is demonstrated; and this city, with the entire country, salutes a great triumph of a hundred years of school music!

I said a dozen factors had contributed to the development of this new music culture. I should have said a thousand, yes—a hundred thousand, a million factors, yes, a hundred thirty million factors—all of our people!

Yet we are not united. We still seek diverse ends for our musical life. The professional musician has only just stopped wondering at the presumptuous growth of the amateur. The school musician has only just stopped criticising the professional who lacked pedagogical training. The choral world has only

just accepted the instrumental emphasis we have placed on our music in the last decade. The appreciationists have only just recognized the wealth of appreciation existing in performance. The performers have only just begun to appreciate the music they themselves have been responsible for re-creating. The composers have only just realized that they can write for use and still not sacrifice a single poetic or artistic standard. The publishers have only just recognized the talent and ability of our native composers and the new standards of excellence demanded for materials that are to be sung and played.

We, all of us, have only just begun to realize how mutually interdependent we are. Radio, motion pictures, and records reflect the taste of the people. The performance Monday night in the great Auditorium here in St. Louis showed definitely how close the schools are to the musical hearts and desires of the people.

Why cannot we get together? Why cannot we form a national music council composed of elected representatives of every recognized factor in the musical progress of this nation? Why cannot the Music Educators National Conference at its twenty-fifth session here in St. Louis initiate such a movement?

Cannot the National Federation of Music Clubs, the Music Teachers National Association, the Music Education Exhibitors Association, the Musicians Unions, the American Society of Composers, Authors, and Publishers, the Associations of Musical Artists, the Concert Managers, the National and other music camps, the Sinfonia and other fraternities, the Orchestral Associations, the Associated Glee Clubs, the music schools, the piano teachers, the recognized vocal teacher groups, the Guild and the Association of Organists, the church choirs and the amateur and junior musicians clubs, the motion picture and the radio industries—all be represented in *one* council, which will speak as *one* voice for music?

Let us settle our differences within the family and go out to the public with one great objective: to lay a foundation for music in the life of the people, to build a singing, playing, appreciating, joyous musical America! We will stand or fall according to the measure in which that objective is accomplished.

## FORCES AFFECTING MUSICAL PROGRESS

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THIS YEAR we celebrate a "Century of Progress" in public school music education. Our officers have, therefore, deemed it an opportune occasion upon which to recall the past with its pioneering stages, to evaluate the present with its brilliant achievements, and to look into the future with its promise of further progress.

You are asked, therefore, to regard the present speaker, not as the source, not as the instrument, but merely as the mouthpiece chosen to voice the thought of our leaders. Perhaps it would be more fitting to consider him the "loud-speaker" whose function it is, not to originate, but to reproduce and make audible what is received from the ether.

The assignment suggests that the speaker shall paint a panorama of achievement; present a pageant of progress in which music, the "Cinderella of the curriculum," becomes the "guardian angel of the humanities." He is to predict the musical millennium just "around the corner" and utter dire prophecies of a "return to the dark ages" lest leisure become, not a promise, but a menace. He is to "point with pride" and "view with alarm." Take issue, then, if you must, not with the loud-speaker, but with the conceptions and misconceptions, *ologies* and *isms* that, today, are "in the air."

Forces and factors may affect progress for good or ill in music, as in all other fields of human thought and action. Some forces accelerate, others retard progress. Many useful inventions are adopted promptly, to become the servants of our necessities and comforts, our education and entertainment. Many lie unused in laboratories—withheld from the public for years. Others are not appropriated readily because of the cultural lag due to ignorance, indifference, and inertia. New philosophies, new ideas can be constructive or detrimental to progress as they happen to be sound or fantastic, or as they chance to be accepted or repudiated. The past offers numerous instances of such positive and negative forces. Today, as perhaps never before, we are confronted by a bewildering maze of conflicting ideas and trends, new emphases, new materials, new inventions—all clamoring for attention, appraisal, and adoption.

That school music is no exception in this phenomenon of vastly accelerated change and in this complex accumulation of activities is demonstrated by our innumerable associations and clubs, by the growth of our sectional meetings, involving some thirty phases of school music; by the multiplication of teaching materials, instruments, tools and accessories of equipment here displayed by our exhibitors; by the increasing competition for time in class schedules; by the growing pressure for prolonged training and the harried pursuit of higher degrees; by the rivalry between methods and content courses, theoretical and applied subjects.

In such a competitive state, only the fittest can hope to survive. It behooves everyone, therefore, to recall the past from which school music has emerged—more or less triumphantly—to be alert to the present situation and to plan wisely for the future. Upon our faith in music as a beneficent social force, upon our zeal for its preservation in American life, and upon our intelligent choice of emphases, the future of school music depends. It may grow to become the "corner stone rejected by the builders." It may fall into decay and oblivion like the temples of ancient cultures, uncovered in our day by archaeologists.

Permit me, then, to remind you, for a moment, of the past history of



popular music education and of its humble beginnings in Boston in 1838 when Lowell Mason first introduced singing into the grammar schools. Twenty-six years later, in 1864, Luther Whiting Mason carried music into the primary grades. Not until 1869—less than seventy years ago—Julius Eichberg first brought music into the Boston high schools. Time does not permit me to mention the names of their many illustrious successors who followed and carried on the work of these pioneers.

There are present in this audience at least a score of men and women who have served in the field of school music for more than forty years, or during nearly half the time of its existence. It is they who have brought school music to its present high state of service to the youth of America and to the rightful place in education it now holds among our leading educationists. All honor to these pioneers!

A comprehensive panorama of the forces that have affected the progress of school music must necessarily include *first*, the forces of science, invention, and creation; *second*, political, economic, administrative, and productive forces; *third*, educational forces; *fourth*, social forces; *fifth* and finally, those forces of reaction that block or retard progress. It seems desirable to discuss these forces in some greater detail, though necessarily in the briefest manner possible.

*First*, then, in the processional of forces comprising this pageant of musical progress is the long line of thinkers, dreamers, researchers and experimenters—creators of new ideas and media for their realization: Martin Luther and other leaders of the Reformation; Francis Bacon, Comenius, and Locke; Rousseau, Pestalozzi, Herbart, and Froebel; in our country, the fathers of this democracy, Washington, Adams, and Jefferson, who recognized that the education and enlightenment of the masses is the rock upon which this democracy is founded and, lacking which, it will perish; Horace Mann, Henry Barnard, and William Woodbridge, who influenced Lowell Mason to visit the Pestalozzian schools in Germany in order to observe their use of music; in our own day, Charles Elliot, John Dewey, William McAndrew, and scores of other enlightened men, who have postulated the philosophy of democratic education that is the glory of America and the envy of the civilized world.

Next, in this procession, you behold the poets and composers who have written our songs, the artists who have illustrated our books; the authors and editors who have devised aims and objectives, principles and procedures, tests and measurements; architects and acousticians, who have given us better buildings; designers and inventors, who have perfected and created instruments, tools, and accessories to facilitate our work; Stradivarius, Cristofori, Érard, the Steinways—the inventors of valves for brasses and keys for wood winds; inventors of printing presses; engravers, printers and binders, who furnish us with more attractive, more durable books. To all these craftsmen, we owe a debt of gratitude because of their contributions to our progress in music.

*Second*, in this moving panorama, follow the political and economic, productive and distributive factors that have determined our progress. Here are the statesmen and administrators—federal, state, county, and civic leaders, by whose sanction we labor, by whose provision of funds, space, equipment, and time we are able to carry on. How vital it is for us that these forces shall come to regard music as a great social force!

Now appear the builders, manufacturers, and publishers upon whose honest desire to serve the interests of youth we depend for suitable materials; the merchants, distributors, and their representatives, who acquaint us with new developments, who finance our purchases, deliver our equipment, and keep it

in serviceable condition. Do you properly appreciate the part they play? Do you realize that their coöperation is indispensable; that, in addition to the part they have in our coöperative scheme, our JOURNAL could not exist without the income from their paid advertisements, and that the income accruing from their purchase of exhibit space at our convention makes an important addition to our working funds? *Do you* respond by reading their messages, visiting their exhibits, and giving your purchasing preferences to those who patronize this Conference? If you do not, you are lacking, not only in appreciation but in good, hard, practical sense!

*Third*, come the most active of the participants in the pageant you are asked to imagine—the forces of education, among which you are the principal players. Here you see the training schools—universities, colleges, and normals—preparing legions of teachers, directors, and supervisors. It is, perhaps, on this plane of activity that future progress may rest, more than on any other. Are they providing the best possible courses, stressing the right emphases, maintaining effective balances, utilizing powerful motivations, in order that progress may be straight and steady?

Here now, also, on the very center of the stage is the vast army of teachers, directors, and supervisors in service upon whose ability, sincerity, aggressiveness, persistence, and loyalty depends the maintenance of the momentum we have gained. Because you and your attitudes are the most vital factors among all the forces that promote progress, that may stop its wheels or even reverse them, we must pause here to take inventories, to make evaluations, to determine our course, and to marshal all other cumulative forces to one common purpose—the actual realization of our motto, “Music for Every Child—Every Child for Music!” How nearly have we realized it? When President Maddy tells us that two thirds of our American youth still receive no organized musical instruction, that thirty times as many teachers as are now employed are needed to do this job, then we are forced to admit that we still have a long way to go before we can hope to reach our goal.

How adequate to our needs is our native endowment, our preparation, our enthusiasm for the advancement of music education? How familiar are we, as members of the teaching profession, with the ideals and doctrines of its great thinkers and leaders? How interested are we to know what has been and is now going on in all the many fields of school music? How capable are we to judge the merits of sound or silly claims, to distinguish between lofty and low aims, efficient and wasteful practices, worthy and unworthy materials, desirable and doubtful activities? Are we discriminating enough to patronize conscientious manufacturers and publishers, courageous enough to boycott the racketeers and the “muscle-in-ies?”

On which side do you stand in the present conflict between the progressivists and the essentialists? Do you understand integration, its advantages and limitations? Are you zealous that music shall maintain its own integrity, is it your first concern to preserve the integration of its own elements, your firm resolve that it shall carry over and function vitally in the lives of your pupils, here and now, in and out of school, in the home and in the communal social life?

Do you concentrate all your time and effort upon the spectacular aspects of school music—upon a superior sort of animal training for personal showmanship, at the price of pupil exploitation, upon the winning of extrinsic *awards*—ribbons, medals, plaques and trophies, rather than upon the intrinsic *rewards* of growth in personality, in true appreciational development and in some power of participation in music—for *every child*?

For the sake of these tangible, visible signs, for these fleshpots, do you sacrifice the intangible, spiritual values that are the heritage of all the children? For such naïve, primitive tokens, do you, perhaps limit their musical acquaintance to a few annual contest numbers, rehearsed *ad infinitum*, *ad nauseam*, until memorized and automatized—bartering these gewgaws for the gold in the vast treasure house of music?

Do you ape the professional choirs who travel about the country and sing for pay, and who, because they repeat the same program everywhere, presume to set certain standards of interpretation? Do you honestly think that such programs built exclusively around medieval Italian, early English, or modern Russian schools are the music best suited to the maturation level of American high school students?

Do you think it right that less than ten per cent of these students should thus be trained rather than educated, exploited rather than developed, at the expense of the other ninety per cent who receive little or nothing—in a day and age when recordings, radio broadcasts and sound films have made the enjoyment of music possible to all and have placed true appreciation within reach of a vast majority, provided only that you will guide them aright and lead them by easy stages to insight and understanding?

I fear that many stand accused under this indictment. Why, if it were otherwise, do less than two per cent of college students interest themselves in any kind of music save swing music? With student activity tickets, bought by compulsion, in their pockets, less than half of our college students attend their college concerts six times a year. But in a typical college town of twenty thousand population, the average *weekly attendance* at the movies is *over* twenty thousand!

Have we, possibly, killed the desire of many children to hear good music, by forcing them to listen to adult music or to too much strange music of a bygone day and of a foreign flavor, so that they stay away when they can choose their own entertainment?

For that matter, to what extent do you have and use the means that science and invention have provided to bring music to children as a pleasurable experience? How many of your schoolrooms are equipped with pianos, so that children may enjoy their songs accompanied? How many schools possess good, modern phonographs and records chosen to suit the tastes and needs of children at different levels? I have visited schools in nearly every state, and I feel righteously indignant when I recall the pitiful inadequacy of suitable musical equipment in most of these schools.

The broadcasting companies spend millions of dollars annually to send good music into every American schoolroom. How many of your rooms are equipped with radios? How many of you provide time and opportunity to listen? How many of you prepare the children to listen alertly, purposively? How many of you know what programs these pupils choose when they tune in at home? Would it not be worth while to find out?

The sound film, perfected by modern science and invention, can now provide operatic and symphonic music at nominal, popular movie prices. Why, then, do they not do so? Simply because the public is unprepared to appropriate its cultural heritage and flocks to sex dramas, adventures, and follies instead. Somewhere, somehow, we have failed in our obligations when less than two per cent of our people prefer good to cheap musical entertainment.

Are we indifferent to the many other educational and artistic possibilities of the radio and sound film? To what extent do we utilize the "Schools of the Air"? Do we integrate music with the other arts—painting and drama—through visual and aural means—microfilm projections and recordings? Inexpensive recording machines are now available. Here, at last, is a practical means for checking, testing, and criticizing your work. When will you have the courage to demand that these aids be supplied?

The astounding instrumental development in our schools is our pride and glory. It has, perhaps, done more to sell music to the general educator, the school patron, and taxpayer than any other school music activity. No one appreciates their value more than I. Having trained and developed school bands and orchestras as early as 1905, I am considered one of the original pioneers in this movement—also one of the first to put into effect practical courses in the band and orchestra training of music supervisors. Moreover, I encouraged youngsters, who could not reach the proficiency required of band and orchestra musicians, to join ukulele, mandolin, banjo, and guitar clubs, and I taught them myself.

Since all art is designed for our enjoyment and recreation, there is some kind of musical instrument suited to the taste and ability of every boy and girl. During the worst year of the depression, nine hundred thousand guitars were sold in this country. Music printers tell me that today they print more music by far for the piano accordion than for the piano. Why then, in the name of common sense, do we not recognize the need of these children for help to do better what they want to do and will do anyway? What better stepping-stone to the piano could we find? What better approach to the study of the violin than pleasurable experience with a mandolin? What better introduction to the violoncello than the fun derived from playing a guitar? A harmonica for several years, followed by pleasurable recreation with these plectrum instruments, I now recognize as the beginnings of my own lasting interest in music.

Rhythm bands and toy orchestras have captured the kindergartens. Are these, also, used, all too often, for the exploitation rather than for the rhythmic and melodic development of the children? They do look "so cute" in their imitation uniforms, but is this activity always educational? These toys and tools have marvelous possibilities, if rightly used, for intensity, quality and pitch discrimination, which lie at the very foundation of musicality development. If wrongly used—for show and display—the movement will soon lose its appeal and pass out as just another fad. When shall we come of age and differentiate between intrinsic values and extrinsic display?

If we really mean what our motto implies, we will see to it that every child will have the chance to learn to play the instrument his heart desires. When we have him interested on his own level it will be easy to lead him up to ours.

With integration uppermost in many minds, it becomes my duty to point out the dangers that lurk in the segregation of instrumental and vocal activities. Many schools employ separate directors and supervisors who plan and work independently. Competition and rivalry for space, time, and equipment breed jealousies and intrigues, which can, and often do, lead to disruptions. This pair should never be permitted to become disunited. They must live and work together in mutual understanding, respect, and harmony. The sooner all vocal and instrumental forces—national, regional, and state—can merge, the better it will be for the future progress of school music.

"United we stand—divided we fall" is as pertinent in its application here as in any other field.

Since organization and unity are vital to strength, a word must be said for our national, state, intercity, and local associations and clubs. It is extremely doubtful that school music would have grown to its present stature had not this Conference been organized. Why is it that probably fewer than one out of five school music teachers are members of this great organization working for the best interests of all? Why are the majority satisfied to remain parasites, accepting the benefits but contributing nothing? If I were a school superintendent, I should refuse to employ any teacher not a member of her state and national organizations. As for myself, I can testify that I have gained more in ideas, in inspiration and in practical helps from attendance at these meetings, from the *JOURNAL* and the *Yearbooks*, than from all other sources. No doubt this is the experience of many of you. What can we do, then, to induce every school music teacher to join us, to help and to benefit in even greater degree by so doing?

Let us now, in the few remaining moments available, take a look at the audience viewing our pageant of progress—our *fourth* category of forces. These are the social forces—our patrons, society at large—upon whose sympathy and support our progress depends. This society of thirty million pupils and students—dependents of 100,000,000 adults—constitutes the consumers, the beneficiaries of our services. The children of today will become the citizens of tomorrow. From their ranks will spring the future statesmen, politicians, regents, board members, superintendents and principals whose appreciation of and attitudes toward school music will determine, in large degree, whether it shall progress, remain static or go backward.

How important, then, it is that we broaden the base of our foundation, that we interest all the children in some form of participation—listening, playing, singing, creating—to the end that they may gain genuine pleasure from their experiences with music and develop some degree of power to pursue this "heavenly maid" for the sake of enduring delight in her companionship!

How important it is that, somehow, we shall impart to more children the *power* to read simple music, in order that they may, on their own initiative explore the rich treasure house of music for their increasing *pleasure*! When even most college students who have elected music as a major are unable to read simple vocal music fluently, there is something wrong somewhere.

Are your school buildings dark at night and closed for the summer or have they become centers of community life, recreation, and edification? Are you leaders in this communal life, or do you stick to your schoolrooms like medieval monks in their cells?

One of the most promising trends of the times is the townhall and civic-forum movement coupled with adult opportunity classes in our high schools. Here music has a glorious opportunity to prove itself a civic asset and a powerful social force for good. Equally felicitous is the trend away from contests—with their bitter aftereffects of rivalries, jealousies and disappointments—to the county, state, regional, and national competition that unite all the people in one common undertaking for a common good. The old-fashioned contest was a powerful stimulus to higher standards. The urge to excel, the desire to win, the satisfaction of approbation are among the strongest of human motivations. Undoubtedly, however, the movement went too far when many directors were told "to bring home the bacon—or else"!

The competition-festival, with expert adjudication and sympathetic constructive criticism can carry these ideals to even greater heights, if and when the goal is made the inner, intrinsic satisfaction that perfection provides instead of the false pride we have often taken in the extrinsic show of cups and trophies in our corridors.

Do your public libraries provide musical reference books, scores, and recordings? Some libraries have listening rooms with records and machines equipped with earphones where music lovers may listen, study, and enjoy music as book lovers enjoy literature. There is no reason why every library should not provide such facilities. Someone must raise the issue. Why not you? Modern inventions have liberated music for the enjoyment of all, rich and poor. They must be made available, since music can progress only insofar as it can be made to become a vital necessity to more and more people.

*Fifth* and last, we must take cognizance of the forces of reaction that stand in the background to scoff and scorn at all these things that make for a fuller and richer life to which music can contribute so abundantly.

These are the forces of ignorance and illiteracy. Deprived of any pleasure from music in their own youth they cannot appreciate its values for the youth of today. Show me a college president indifferent or hostile to music and I will prove that music was never an enjoyable experience of his own childhood. On the other hand, I have yet to hear of a school official, who is himself musical, who is not, also, a staunch advocate of the place of music in education on a parity with any other subject.

Then there are the forces of inertia and indifference. They are characteristic of many of our own profession—those who refuse to join and coöperate with their fellows, the idol worshippers of traditional gods, they who are too lazy or too incompetent to think, to investigate, to experiment, to devise and create better methods, too lazy, even, to try themselves what leaders of the profession have found good. And so, many teachers are still teaching signs before things—notes before musical experience, drilling on meaningless repetitions, preserving the letter of the law and killing its spirit.

Last, we have the forces of animosity and antagonism that would tear down and wreck the temple of music we have built through the years. These are the grouchers and penny pinchers, the vested interests, the aristocracy of wealth, the heavy taxpayers who still ask with Abel, "Am I my brother's keeper?" It is this class that has fought public education from its inception. It was this class that opposed Horace Mann and Henry Barnard and obstructed the institution of public education for many decades. These are the wretched hunters of "fads and frills."

If they could but realize it, the liabilities of leisure are such that the very foundations of our social life and democratic government depend upon its worthy use. Each previous conquest of increased leisure has been followed by waves of crime, simply because "Satan finds mischief for idle hands." One answer to the sane use of leisure lies in the utilization of the arts. Someone has said, "The youth of America is hand hungry." Let us show them the fun there is to be had in handmade, homemade music!

Someone has recently pointed out the fact that our reformatories, prisons, and hospitals for insane contain almost as many persons as our higher educational institutions. Is it not possible that many of these maladjusted lives are due to emotional inhibitions and frustrations? Since music has proved itself a valuable therapeutic agency in restoring emotional equilibrium, would it not be a wise investment as a preventative? Since ignorance is one cause

of crime and since the cost of crime consumes one seventh of our national income—several times the cost of all education, public and private—why not provide more and better education as an antidote for crime?

Who can predict the future of music in America? Since we have developed musically more rapidly during the past twenty-five years than in the preceding two hundred and fifty years, we may be sure that no one can imagine the music a quarter of a century hence. Our museums are full of queer, obsolete musical instruments, cryptic neumes, and paraphernalia. Will those of today give way to modern electronic instruments with one type of manual control applicable to all? Science and invention will, as always, take the lead and we educators and artists must be alert to keep step with the scientists. Since music is at once the oldest and the youngest of all the arts, its late development, its recent admission into the educational curriculum explain the reason for its slow progress in many communities. Perhaps, without our realizing it, the radio, the voice of which is now heard in every nook and corner of the land, is destined to be the great agency of liberation. With music being heard constantly by everyone, there must surely develop a music-loving nation. With everyone becoming more familiar with music and, therefore, more and more music-conscious, it seems inevitable that its values as a social, recreational, moral, and spiritual force will soon be universally recognized. We need not doubt, then, that the forces affecting musical progress will be vastly augmented and generously supported by increasingly music-minded masses. Let us be alert to recognize the signs of progress. Let us be confident that we shall move on and up. Let us be inspired to further the cause to which we have dedicated our lives! *Music Marches On!*

# THE STATUS OF CONTEMPORARY MUSIC

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ANY DISCUSSION of the status of contemporary music should take into consideration not only the music itself but all of the forces and conditions which directly and indirectly influence it. In fact, one of the reasons why so much discussion of the place of contemporary music in the stream of history is futile is that the discussion is apparently based on the assumption that the creative process at work in music exists in a thoroughly disembodied state, entirely unrelated to any of the happenings of ordinary social life. Until this belief is entirely dissipated, all comments upon contemporary conditions in any of the arts are meaningless and not a little foolish.

A complete exposition of the subject would involve far more space and certainly far greater omniscience than are at the disposal of the author. It seems so important, however, in even an elementary discussion to lay some foundation of relationships that I shall devote the first part of the article to a discussion of those conditions surrounding the development of contemporary music which influence definitely its growth and the second part to a more or less objective discussion of the music itself.

In any analysis of contemporary music we would make a good beginning by stripping ourselves of inaccurate terminology, of preconceived ideas and of judgments passed hastily and carelessly. We should discard, first of all, the term *modern* as having little accurate or definitive meaning. To many listeners Wagner is still "modern," while to some he is already "old-fashioned." Let us substitute for the adjective "modern" the more exact description *contemporary*. Our interest is then centered in and about that music which is being written at the present time as contrasted with the music of the past.

In discussing contemporary music let us, furthermore, be slow to use the too-convenient pigeonholes which classify music too easily and far too inaccurately. Let us discard the terms *impressionistic*, *neoclassic*, *atonal*, *polytonal*, which come too easily to the tongue, unless we are sure that we understand clearly the conceptions which these terms imply and, particularly, unless we are thoroughly familiar with the music which we are discussing.

In my study of trends in contemporary American music nothing has been more maddening than the writings of the glib essayists who explain by classifying; whose pigeonholes are made of India rubber, able to expand or contract at will, and whose entire judgment of a musical composition is based upon the ease with which it can or cannot be squeezed into one of their Procrustean compartments. How many times have we not heard an American composition dismissed because it "sounded no new note," because it was not "essentially American"—whereas the real reason was because the composition did not contain (1) a cakewalk, (2) a cowboy song from the lone prairie, (3) a Negro spiritual, (4) an Indian love song, or (5) some Broadway jazz, any one of which, in the mind of our pseudo-expert, would be essential in the make-up of an American work!

Without doubt one of the greatest advances toward a sane attitude concerning contemporary music would be made if this music could be brought out into the main stream of musical life and be listened to without preconception or prejudice and evaluations made on the basis of repeated hearings.

Too much of present-day listening to present-day music reminds me of the listeners to campaign speeches in recent elections. I recall one acquaintance



of mine who fell in a faint at the mention of the phrase "social security," with the result that she never found out what the speaker was saying. Too many listeners, at the first sound of a dissonance beyond that of a dominant seventh, button up their minds and their ears and remain through the rest of the composition in an atmosphere of frigid disapproval.

In this task of battling misconception and misunderstanding, there have been few who have stood as intermediaries between the composer and his audience. There have been few able apologists among the composers, and just as few among those who write about music. The cause of creative development in music would, I believe, be greatly served if more writers on music were themselves well-informed expositors of the creative problems of the composer. If, instead of attempting to evaluate a contemporary work, the writer on music would turn his efforts toward an attempt at explanation to the lay audience great good might be accomplished.

Evaluation of a contemporary work at the time of its first appearance is in any case an almost hopeless task, and little harm would be done if reviewers were to desist in the attempt.

This is, of course, no reflection upon the ability of the present-day reviewer. It is equally true of the past. History teems with accounts of "failures" which some years later changed to the complexion of success. Some current writings of the nineteenth century upon the value of the compositions of Brahms and Wagner today make amusing reading. They were, however, not intended at the time as exhibitions of humor but were the reviewer's honest but unsuccessful attempt to evaluate some of the greatest music of his day.

I have found in conducting literally hundreds of contemporary works that the point of view of the audience toward a work may be entirely changed by a brief explanation of the attitude of the composer in writing the work. I have frequently been amazed at the willingness of an audience to listen to new conceptions in music if they are given even very slight assistance by the performer or conductor. A frequent practice is to turn new music on an audience like ice-cold water from a fire hose. The experience may not be pleasant for the performer, the composer, or the audience. (This simile has to do not only with the quality of the music, but also with its position on the program—the all-important matter of program building.)

If the performer or the conductor is not willing to turn educator or expositor, it would seem possible that the well-informed music reviewer—or "critic" as he is humorously called—might be willing to undertake this important office. In my opinion, more good would be accomplished if the reviewer wrote more before the concert and less after. A good Sunday music page is worth ten "criticisms."

Nor in this relationship of the composer to the world that surrounds him is the composer blameless. Far from it! He frequently exhibits the unrestrained emotions and the bad temper of a spoiled child. He dashes to the newsstand after the performance to read his "criticisms." If they are good, the reviewer is a discerning critic. If they are bad, he has only to refer to contemporary criticisms of the Brahms *Third Symphony* to show that criticism is of no importance anyway. By this delightful method of playing both ends against the middle the astute composer both has his cake and eats it—but such cakes are seldom worth the eating.

In this constant battle between the composer and the reviewer it is hard to know with whom to sympathize because both points of view seem hopeless. The composer should, according to model, be a sincere artist searching for the

expression of a beauty which constitutes his humble contribution to life. The reviewer should be a helpful guide, an interpreter of ideas, an intermediary between the supposedly inarticulate composer and his audience. Both in the flesh turn out frequently to be something far from the ideal.

This mutual lack of understanding may do its greatest damage to very young composers. As an example, a young composer writes a work which is honest in aim and sincere in expression. Because he is man, born of woman, he has not only biological ancestors, but musical ones as well. The critic hears something in the young composer's music which betrays this genealogy. The critic says to the composer, "For shame! You have a father, and a mother; yes, and grandparents, too. Fie upon you, young man! You are not a unique mortal." Now the composer should say to the critic, "Certainly, you old fool, I have parents, also grandparents."

Instead a large number of them hang their heads in shame. They stand discovered. They have grandparents. A bright thought comes. They will obliterate their grandparents. And so "futurism" is born. But, alas, even "futurism" has parents.

This mythical conversation has much basis in fact. One of the most difficult tasks which has confronted us the past ten years in the development of musical composition is the combatting of this philosophy of uniqueness. If it is original to introduce one fire siren in a symphonic score, then it follows that the introduction of two sirens—both fire—must be twice as original. If it is original to write in two keys at once, it must then be  $3/2$  raised to the second power times more original to write in three keys at once.

The reminiscences of Rimsky-Korsakow in the second *Daphnis and Chloe Suite* of Ravel may take away from the latter's "originality" but does not, in my opinion, detract one iota from the qualities of greatness inherent in it. All of us, composers, performers, and critics need to re-capture, if only to a small degree, the impersonality of the art of the medieval period. More art for the glory of God and the service of man, and less for the self-glorification of either composer or performer would make for a greater art.

Above all, before we can form any value of the importance of contemporary art in modern living we must bring the composer back into the main stream of musical life. There were times, not so many years ago, when the composer was the focal point of the musical world, the performers existing for the purpose of performing the music written by the composer. (It sounds almost like heresy.) The composer was a necessary force in bringing into being the music which must be composed before it is played. That need is less apparent today. There is already a great literature of music. The tenor of opera today is not singing in competition with Caruso, but the composer of today is competing with Beethoven as surely as if that noble soul were still with us in the flesh.

Nevertheless, in my opinion, if the whole basic conception of art is not too twisted beyond recognition, creation is just as necessary today if art is to live as it ever was in the past. As the music of Palestrina was not the music of the eighteenth century, as the music of Wagner was a depiction of the spiritual life of the nineteenth century and not of the eighteenth, so the music of today is the only music which can embody the consciousness of today.

Composers should be writing honestly but fearlessly their own interpretation of their own times. Contemporary performers and conductors should be performing their works and audiences should be listening to them. Only so

may a vital musical life be fostered. Yet today the composer exists as a more or less isolated phenomenon outside of the main current of life.

As a compensation for this condition there have arisen in our own country, and in many others, societies which exist especially for the performance, within a select circle, of the works of living composers. These circles—many of which eventually degenerate into political cliques—have definite value for laboratory purposes, but here their effectiveness ends. The composer may, and probably must, at certain times in his career, go into the laboratory for further development, but no composer should take up permanent residence in a laboratory. His place is now, as it has always been, out in the main stream of life, himself a moving force in that stream.

The great good which can be accomplished in bringing back the contemporary composer into what I have called the main current of life, and at the same time restoring music to its proper position as a living rather than a dead art, is strikingly indicated in the programs of the conductor of the New York Philharmonic Symphony Society.

In all of this discussion we must constantly keep before us the fact that the composer lives in a world of men and practical affairs. It is a world peopled for him with performers and managers who are human, conductors who are superhuman, music critics who are indescribable, and audiences that he has never seen.

Each representative of these divisions of the musical race, including the composer, is filled with human frailty, each has his unique point of view, his personal ambitions, his favorite loves and hates. The ideal world for the composer is one in which the performer and audience exist for the performance of his works. The conductor's ideal world is one in which all good composers are dead ones, and he is allowed to finish his thousandth "reading" of the *Unfinished Symphony* undisturbed by the vision of young men bearing large scores.

The singer's ideal world is one in which all compositions are written in the key of C, having a comfortable *tessitura* and a long high note at the end. The oboist's ideal world is one in which all compositions contain oboe solos, *mezzo forte* (but not too many). The manager's ideal is a world where contemporary music is made up exclusively of rests; a world which has no musicians' union, no overtime, no publishers' rental fees, no radio performing rights, and no artistic temperament.

The audience does not know what its ideal world is or could be. It is content to tag along, often bored, sometimes irritated, frequently puzzled, if only it can see the back of its favorite conductor or bask in the personal charms of its favorite singer.

In this mélange of ambition, opportunism, virtuosism, commercialism wanders the unhappy spirit of the composer beating his head against the wall of indifference, a small but valiant creative force in a mechanized world.

It is only in the field of popular music that the topsy-turvy world of music rights itself. Here you have at least a feverish sanity. For here we find composers composing music which the performer expects to play for an audience ready and eager to hear. Here the composer is not moored in a bayou. He is in the main stream itself. He is, as he was in the golden days of yore, the top.

Even in this field we have developed our prima-donnas of the jazz baton, but their relation to the composer remains that of second-in-command. No orchestra, regardless of the potency of its trumpets, the heat of its saxophones,

the dynamic suavity of its stick-wielder can go to town without the unerring creative spirit of a George Gershwin, an Irving Berlin, or a Cole Porter to point the way.

The present-day concert hall would be cleared of much of its stuffiness if the purveyors of "serious" music tore a leaf from the notebook of Broadway.

This article with its insistence that the composer, on the one hand, take his place once more in the main stream of musical life, and that the performer, on the other, renounce his similarity to Rip Van Winkle and return at least for short visits to his own century is valid only if the composer is willing and able to take the place which is logically his.

The encouraging thing is that, at least in this country, he is, in my opinion, ready to take that position. No one who is not in direct contact with creative developments in this country can have any idea of the luxuriant growth ready to blossom; of the dozens of gifted young men who still have before them their "first New York performance." A great many of these young fellows are writing good, robust music. It moves, it goes places and does things. These works are not creations of science but are honest expressions of emotion having their common parent in the music of the past but geared to the tempo of our own day.

To these young men I believe we may safely entrust our future. I believe that the performers and conductors will welcome them when they realize their worth. I am sure that the American audiences will take them to their hearts, and I hope that the critics will forgive them their grandparents.

Any attempt to analyze the technical equipment exhibited in contemporary music would, if it made any pretense to completeness, embrace volumes. It is perhaps possible, however, to essay a brief résumé of salient characteristics, particularly those characteristics which differ from the music of the past.

It is necessary again to reiterate the plea that the phrase "modern music" be eliminated and the phrase "contemporary music" substituted. The former term is so indefinite that one listener may use the term "modern" in referring to the music of Ravel. Another may use it in describing the later works of Schönberg. I have even heard the term used to describe the music of Debussy and Wagner!

Contemporary music divides itself into two fairly definite divisions, divisions which do not require the India-rubber type of compartments to which I objected in the first part of this article; but I am limiting myself here to a discussion of so-called "serious music" as opposed to the field of popular music. The first division is represented by those composers who are more or less obviously a part of the main stream of music in that their technical as well as aesthetic development definitely springs from the past. The works of these composers may vary greatly in "originality." Some may be so conservative that their music sounds not like an outgrowth of the music of the past but almost like a duplication—a photograph, if you will—of that music. Others will expand the techniques which they have inherited from the older masters to the point where the average layman may for a moment lose sight of the chain binding them to their predecessors. To the well-equipped musician, however, I believe that the clearness of the biological mind will always be apparent. The outstanding example of this group, in my opinion, is Jean Sibelius. His music connects itself with the past through many strong chains. In the first place, in spite of all that has been written concerning the "stoical, bleak, and gray" qualities of his music, it is music of supreme emotional power. The technique of its form indicates the hand of the master, but the content of the music is

vital and warm-blooded. Such a work as the *Fourth Symphony*, for example, which has been pronounced "enigmatic" by some reviewers, becomes crystal clear in texture and emotionally gripping in content after it has been listened to with concentrated attention. To this group belong obviously the works of Strauss and Ravel. To this group also belong the works of Stravinsky up to and including *Le sacre du printemps*. To this group also belong the earlier works of Schönberg.

In our own country this attitude is represented—to choose a few composers at random—by such men as Leo Sowerby, Roger Sessions, Randall Thompson, Roy Harris, John Alden Carpenter, and many others.

On the whole the works of these composers should be capable of understanding by any sympathetic audience that is willing to bring to their works an attentive ear and a concentrated mind. The music of these men, though it may, from time to time, present to the audiences very puzzling moments, does not on the whole depart from what I call the main stream of musical thought. We can, I believe, with safety say that this music presents no ultimate obstacle to the listener. The music from composers such as these, even in its most "advanced" moments is not technically more difficult in comparison to the music of the nineteenth century than was, for example, the music of Wagner to the music which immediately preceded him.

When we come to the second group of composers, we encounter a somewhat different point of view. Their attitude as I see it concerns itself more with a departure from the traditions of the past and less with a sound development and expansion of its resources. The most obvious type of such music which comes to the mind is that music which we call with a fair degree of accuracy the polyphonal, atonal, or polytonal style. The layman who has heard a string quartet in which the first violin begins with a melodic pattern of rather vague but perhaps rhythmically energetic type, to be joined shortly by the second violinist who apparently has never had an opportunity of making the acquaintance of the first, and plays along with a fine sense of independence, to be joined eventually by a violist and 'cellist, who are also apparently firm believers in the philosophy of rugged individualism, will know the type of music to which I refer. I am not challenging the validity of such music, but there can be little doubt that the reaction of the average listener, and of a good many musicians, to this manner of music is very much in accord with the foregoing discussion.

It is this type of music which most frequently calls forth and merits the term "modern" as used by the casual listener. It is also this category of music which causes the listener the most grievous concern and which prejudices him against all contemporary music. The average listener, having heard, for example, a symphonic piece in which the individual voices of the orchestra have meandered along for twenty minutes with a fine disregard of their brother and sister instruments in the orchestra is quite apt to shun the concert hall the next time "modern" music is announced.

The technical explanation is fairly simple. The music of the fifteenth and sixteenth centuries developed a polyphonic style which, in my opinion, has never been surpassed. The year 1685 saw the birth of two great contrapuntists of a later period, George Friedrich Handel and Johann Sebastian Bach, both of whom, but particularly the latter, developed not only a vocal polyphony but an instrumental polyphony of surpassing richness of texture, grandeur of emotional and spiritual content as well as technical dexterity. This was fol-

lowed, as every student of history knows, by a long homophonic and harmonic development, in which counterpoint played an important but secondary part.

One of the great weaknesses of much of the early "modernism" of the twentieth century was its almost complete reliance upon harmonic and rhythmic means. The scope for the development of such a style was found to be distinctly limited for reasons that are obvious to any musician. Even such a beautiful work as the *Sacre* already referred to opened into a dead-end street. To clarify my meaning for the layman, it is only necessary to point out that certain striking rhythmic-harmonic patterns in this work, which sounded enormously effective at their first performance, constituted devices which could be used only once. They constitute a manner, a device, a pattern, but did not contribute a technique which could be infinitely expanded and which would be infinitely useful in the writing of all types of music.

Those composers, feeling that the great traditions of the past were stifling their own powers of expression, turned back to the practice of polyphony which had brought such fruitful results in the earlier centuries. They made, however, one vital change in procedure. The music of Palestrina, for example, consists of a series of melodic lines of surpassing grace and beauty. They are, furthermore, rhythmically so free and so ingenious in construction that to be properly "barred" in the modern sense each singer would need a part which was barred differently from those of his companions. As a matter of fact, as every student knows, this problem was not encountered by Palestrina for the simple reason that there were no bar lines in his music. The important matter to bear in mind is that the various melodic lines were integrated and fused, in spite of their extreme rhythmic independence, in terms of an underlying sonorous background almost completely constant in structure. Particularly in the works of Palestrina these melodic lines move under rather rigorous discipline in a sea of consonant harmony. When one consonant background was changed for another, the texture of the voice leading was under particularly rigorous control. The use of dissonance within the sonority and during the changing of sonorities was frequent; but such dissonances were marshalled in strict accord with the theory of the completeness, omnipotence of the underlying consonant structure.

This is the point at which the contemporary polyphonic atonalist separates from his sixteenth century brother. In this music there is no underlying consonant sonority. In many cases there is no underlying sonority of any kind, either consonant or dissonant. This is bound to create, aesthetically at least, in certain parts of the composition, even for the most experienced listener, a feeling of melodic freedom but harmonic chaos.

My own belief is that this theory is essentially unsound, and that no composer of whom I have any knowledge who has experimented completely in this field has solved the problem. It is, perhaps, not too unkind to say that polyphonic atonalism should be kept in the laboratory until a mastery of the form is achieved, or until the theory is exploded.

In commenting upon the technical basis of the type of "modernism" which we have just discussed, we should not forget that this form of expression reflects a philosophical as well as a musical point of view. We would not be unjustified in dividing these points of approach in three general categories, with, of course, a frequent breaking across the lines of division.

There is first the composer who uses atonalism or polytonalism in the expression of humor or in satire, or ironic description. To this class belongs obviously such a work as the *Nose Suite* of Schostakowitsch, and perhaps some-

what less obviously a work such as the *Jazz Suite* of Louis Gruenberg, as well as examples from many of the works of Aaron Copland. George Antheil frequently writes in this vein. This type of music is generally quite understandable to an audience, provided that it is let in on the secret that at least some of the time it is being kidded by the music.

The second division concerns itself with the point of view of men who have been more or less world weary, and particularly weary of the expression of sentiment or emotion. Their escape is in the direction of a purely formalistic approach to music. Music lends itself to such an intellectual approach much more readily than is understood by the average music lover who naturally regards music as essentially an emotional art. There is a fascination in the mathematical implications of music, but in this case it seems to me that the casual music-lover is right and the expert wrong when the argument is raised as to whether music is fundamentally mathematical or emotional. The case for music as an emotional language is pretty definitely established except in the most sophisticated circles and, in my opinion, the composer who asserts that music is not fundamentally an emotional expression is fooling no one but himself.

The third division presents a much more serious point of view, and one much more difficult to comment upon. I refer to the group of composers whose whole outlook upon life is both dour and rebellious and whose personal philosophy is inextricably bound up in their music. To such artists realism in art is all important, and to them realism is synonymous with the expression of the tragedies and sordidness of many phases of human life. To such men any type of romanticism or fantasy is an anathema because it is interpreted as an escape from reality. There is in my mind no question about the fundamental sincerity of such composers. Music, however, in my estimation, is not a very effective weapon for social propaganda, and it is very possible that one of the fundamental purposes of music as an art is to furnish that very escape from the too-oppressing realities. It is quite possible that in avoiding the tremendous potentialities of the art of music to lift men out of reality that they are avoiding the very purposes for which the art exists. It is not impossible that the realization of beauty constitutes the ultimate reality.

Returning to those technical contributions which represent a contribution to the main stream of music, we must rehearse briefly the obvious fact that music is made up of melody, rhythm, harmony, and formal structure. Contemporary composition, which followed the lead of the nineteenth century, is increasingly enriched by a freer use of resources inherent in the twelve tone system. It has summoned to its aid not only the patterns of the major and minor scales, but those of the modal scales, of certain racial and folk scales, and of especially contrived scales built up for specific aesthetic purposes.

In rhythm the contemporary composer has broken down the autocracy of the bar line, which, during the classic period, had placed music in a metric and rhythmic strait-jacket. At times it has achieved this freedom in a manner which sounds more self-conscious than natural, but there is little doubt that this freeing of both meter and rhythm is one of the most important contributions of contemporary times.

The expression of harmony which has been confined to a development of the resources of the past has concerned itself primarily with an experimentation in new sonorities. Consonance is, of course, a relative matter. There is no interval, for example, on a well-tuned piano which is perfectly consonant, except the interval of the perfect octave, and, for that matter, even a single tone contains upper partials, some of which are dissonant to each other and to the

fundamental tone as well. The history of music, considered from a harmonic standpoint, has been a slow process of expanding the field of usable dissonance. It is common knowledge that some chords which were once considered hair-raising, now seem platitudinous. In a specific sense, the dissonance of today is in the constant process of becoming the consonance of tomorrow. There may be a definite aural limit beyond which this expansion may not proceed, but that is yet to be discovered. It is, furthermore, obvious that chords which seem excessively dissonant to a less experienced hearer may be clearly understandable to another.

In this regard, if I were allowed to give advice to young composers, it would not seem amiss to speak of a vocabulary of sonorities. This vocabulary should be expanded, but expanded slowly and confidently. The use of sonorities which do not have a clearly aesthetic meaning for the composer himself has always seemed to me to be analogous to the case of a speaker who uses long words which he, himself, does not understand!

It is perhaps in the field of form that contemporary music is making its most interesting and most valuable experiments. Form is, in a sense, the fourth dimension of music. It is a conception of time-space that does not, I believe, exist with equal importance in the other arts. There are two essential types of musical form. There is first the macroscopic form, the "over-all" form, and, secondly, the microscopic forms within the larger design. The first may be visualized perhaps in comparison with the art of painting. Let us imagine a mural so long that it takes a twenty-minute ride in a passenger train, traveling at an average rate of speed, to get from one end of the painting to the other. Now let us suppose, further, that one end of this mural is placed in Batavia and the other end in Bergen, and that it is stretched along the line of the New York Central Railroad. Let us picture an observer taking a seat at the window of that train and fixing his eyes upon the mural and concentrating upon it as the train speeds past until he arrives at the other end of the painting. However, it is obvious that such a mural, if it is to be one painting and not many paintings, if it is to have what we call coherence, must be constructed in some way so that the form of composition relates every image that is flashed across the eye of the observer to every image which has come to him previously and which will come to him until he reaches the end of his journey. This type of stratoscopic vision is essentially the way in which the listener hears music. He obviously cannot hear the whole composition at once. He hears it instead in many seconds of consecutive impressions.

Going back once more to our twenty-mile mural, let us imagine that the mural were now laid on the ground and that we mounted an aeroplane and soared to an altitude where, with a pair of superhuman eyes, we could see the entire mural at one glance. We would then get a conception of macroscopic form in music, the attempt to literally hear twenty minutes of music at once. The development of such coherent macroscopic form with the infinite variation of smaller forms within it seems to me to constitute perhaps the crowning glory of such a contemporary composer as Sibelius. Here we find form and construction conceived with a giant eye and composed of innumerable smaller forms worked dexterously with infinite care into the whole fabric. This is a field of study which fascinated the masters of the past and which will, I believe, fascinate the masters of the present and of the future. It is one of the infinite qualities of music which links music with infinity itself.



# THE 1938 CONVENTION—ITS THREE MAJOR PURPOSES

JOSEPH E. MADDY

*President, Music Educators National Conference*

[NOTE: The following introductory remarks were made by President Joseph E. Maddy at the first general session of the meeting of the Music Educators National Conference, held in St. Louis, March 27-April 1.]



WE, THE MUSIC EDUCATORS of America, are assembled in the city of St. Louis this week for three major purposes: (1) to trace the progress of the past one hundred years in the field of music education and to take stock of our heritage; (2) to study and evaluate present trends and practices in the light of the past and the probable future; (3) to point the way to future progress by analyzing modern educational objectives in terms of our own field of endeavor.

We are deeply grateful to the people of St. Louis for their warm hospitality, for their wholehearted spirit of coöperation, and for their generous and loyal support in our joint undertaking. We hope that the Conference will leave vivid memories that will stimulate musical endeavor in St. Louis in the years to come and that, in this way, we may, in a small measure, repay the debt we owe this city.

The officers of the Conference have prepared a program of activities and demonstrations which, it is hoped, will provide a suitable background upon which to base concepts of future goals and provide a foundation upon which to build for the future.

The educational committees of the Conference have, during the past two years, conducted exhaustive research studies in all branches of music education, and have brought their findings to St. Louis for our consideration. The auxiliary organizations—National School Band, Orchestra, and Vocal Associations—have assembled a great band and two great orchestras, and have organized the first great national high school choral competition-festival. All America has felt the influence of this convention, and all America is privileged to hear some of the programs and share in the results of the deliberations.

It is in a spirit of humble pride that we invite you to partake of our offerings and to share in the discussions. We shall feel well repaid for our efforts if you leave St. Louis with increased vision, with greater confidence in your ability, and with a greater love for your profession.

The Conference is pledged to the task of enriching human life through the guidance, in musical endeavors, of the children of America, and, in this manner, to contribute to the happiness of mankind.

# ONE HUNDRED YEARS OF AMERICAN MUSIC

JOHN W. STUDEBAKER

*United States Commissioner of Education*

[NOTE: This address was broadcast from Washington, D. C., where Commissioner of Education John W. Studebaker spoke over the Red Network facilities of the National Broadcasting Company. His remarks commemorating one hundred years of American music were heard by members of the Music Educators National Conference on the occasion of the centennial banquet in St. Louis, March 29, 1938.]



IN THE EARLY days of this nation, cultural pioneering was hardly known; hewing a path through the forest was more important to the settlers than clearing a path through the undergrowth of artistic neglect. Naturally, there was little time for cultural pursuits. The rigors of pioneer life and the harsh economic demands of that period labeled the liberal arts as privileges reserved for the few. The log schoolhouse provided little more than the "three R's." A pervasive self-consciousness kept art, drama, and music from taking their places as important subjects in the curriculum of the schools of the United States.

Then, one hundred years ago, a practical idealist, Lowell Mason, proved to the city of Boston that music instruction was needed in the public schools. Soon, hundreds of teachers were devoted to the purpose of bringing song into the classroom.

In 1907, a small group of music teachers, conscious of the need of creating a musical America, founded the Music Educators National Conference. Since then, this Conference has significantly influenced all phases of public school music. It has made the public conscious of America's need for a great musical culture.

Our generation and succeeding generations of children should be taught to express themselves creatively. With the gradual improvement of social and working conditions, the leisure of those in our factories and on our farms must be spent in purposeful activity.

The Office of Education has been eager to include in its program such services as will help the schools to build up in each child vital cultural interests that will bring abiding satisfactions in mature life. That result must never be neglected, as we strive for the more abundant life.

A founder of the Conference, Frances Elliott Clark, with her usual rare understanding, has helped the Office of Education in this problem. A conference in Washington, in the spring of 1936, in which Mrs. Clark participated, considered the desirability of setting up a Division of Fine Arts in the United States Office of Education. Mrs. Clark and other persons distinguished in the field of music and other arts, worked earnestly to make plans by which such a Division could contribute most effectively to education. What they thought the Office of Education ought to do through a Division of Fine Arts was clearly formulated.

Briefly, Mrs. Clark and her assistants believed the purpose of such a Division would be to bring to the attention of educators, parents, and citizens in general, the need of emphasizing the cultivation of the æsthetic emotions in the people of the United States. Such a Division in the Office of Education would render a great service to the nation by stressing the importance of a type of education which makes art a part of everyday life.

Under such a system of education, a nation of beauty would become the passion of every citizen. Walls in schools and other buildings would glow with the color and design of mural work. Each community would express its

personal, political, and social problems in plays written by local people and produced on the stage of its community theater. The village poet no longer would need to hide his verse. Drabness would disappear and the fuller and more complete life would take its place.

Today, when the world is a Tower of Babel, in which there are few notes of harmony, it is satisfying to remember Longfellow's definition of music as "the universal language of mankind." We are sorely in need of spiritual stimulation, of an inspiration that will increase our faith in the future.

Music, of all the liberal arts, helps most to calm the agitation in man's soul. It must continue to be a powerful force in the cultural development of the United States. To the Music Educators National Conference, the Office of Education pledges its unwavering determination to ensure for America a genuine musical culture.

## WHAT WOULD LOWELL MASON HAVE SAID?

[Reprinted from the *Music Educators Journal*, May, 1938.]



NEITHER pictures nor printed words can do justice to the story of the centennial convention and festival. To the reader who was not present at St. Louis, the JOURNAL can no more than convey an impression of the magnitude of the event, the diversity of the offerings, and the impressive number of participants. To those who *were* present, pictures, statistics and general comments only stimulate pleasantly the recollections associated with the experience, whatever it may have added to their professional and spiritual resources.

The convention and festival commemorated the one hundredth anniversary of the introduction of music teaching in the schools of America. However, it was the purpose of President Joseph E. Maddy in planning the program to mark the beginning of the second century, rather than the end of the first; to point toward future developments, rather than review the past. Lowell Mason surely would have approved of this—and, had he been present, he, perhaps better than anyone else, could have sensed the significance of all that took place at St. Louis during the week of March 27, 1938.

Mason would have been impressed by musical presentations, not just as concert performances, but as symbols of the influences being brought to bear on vast numbers of growing citizens. He would have seen the purpose of the emphasis on music in the hitherto almost neglected rural areas; he would have seen the vital relationship between the school music teacher and the musical life of the community, as pointed out in the session conducted by the committee on music in social life. He would have supported President Maddy in the deliberate plan to focus attention on music teaching in the elementary schools, through study and discussions, and through demonstrations by the elementary school pupils themselves. He would have seen the promise for the future in the great concert in which high school choral singers, band and orchestra players from all over the nation united.

Mr. Mason might have been a bit befuddled by some of the terms, unheard of in his day, but whatever word described the fusing of music, history, art, drama, dancing, domestic science, manual training and whatnot in the St. Louis centennial pageant, it seems certain he would have approved its retention in the music educators' lexicon.

He would have enjoyed the festival of Missouri and Illinois bands, sponsored by the Missouri Music Education Association. More than that—he would have been keenly aware that the combined elements of military maneuvers, pageantry, march music and boyhood had a significance quite definitely related to the various musical, cultural and social implications of the school music program for which he laid the foundation one hundred years ago.

He would have understood why fathers and mothers, teachers, and school boards, made it possible for more than 6,000 boys and girls—even little tots of ten or eleven years—to come to St. Louis. Why almost countless members of the school music profession devoted many days to the work of preparing for and carrying through in every detail the series of events comprising the centennial anniversary program.

And he would have noted the fundamental significance of the fact that, while this was strictly an educational convention, from the standpoint of the laymen—particularly the citizens of St. Louis and vicinity—it was a great music festival. This despite the fact that five times as many program hours were devoted to sessions as to concerts. (The eleven major festival presenta-

tions<sup>1</sup> totaled approximately twenty-one hours program time. The four general sessions, four division meetings, twenty-one section meetings, twenty clinics totaled approximately one hundred hours devoted to study, demonstration and discussion.)

Lowell Mason, as a man not unacquainted with forward-looking school boards, would have wondered why more comments were not heard regarding the St. Louis School Board and Superintendent Henry J. Gerling. For Mr. Mason would have appreciated all that was implied, for instance, by the fact that the complimentary concert by the St. Louis Symphony Orchestra—a gift to the Conference—was one of the 1937-38 school series contracted for by the St. Louis Board of Education, and all that was implied by the fact that the entire convention committee organization was built around the administrative staff of St. Louis schools, and that the City of St. Louis put at the disposal of the Conference, for an entire week, the great plant of the Municipal Auditorium, with its huge Convention Hall, beautiful Opera House, four assembly halls, and numerous other rooms—plus a highly efficient and coöperative staff.

He would have commented on the score or more of broadcasts—fourteen of which carried Conference programs to NBC network audiences throughout the nation. And in considering the significance of radio as a close ally of music education, he would have noted that a major sponsored "hour"—RCA's Magic Key program—was broadcast from St. Louis, in tribute to the centennial of school music, with Frances Elliott Clark as guest speaker, and hundreds of Conference members in the audience; that the United States Commissioner of Education spoke to the Conference by radio from Washington.

Mr. Mason could not have attended all of the convention sessions—quintuplets hardly could have achieved that feat. But he would have heard and seen enough to be aware of the thoughtful consideration of new trends, new inventions, new ideas—and the wise adherence to established philosophies, sound procedures and worthy aims. And he certainly would have made up his mind to buy a *Yearbook*!

Mr. Mason would have been fascinated by the exhibits which packed the mezzanine floor of Hotel Jefferson. Here he would have found another graphic demonstration of the amazing development of the school music movement since 1838; he would have been impressed by the intelligent and understanding attention which is being given to the needs of music students and their teachers, and by the readiness of composers, publishers, manufacturers, scientists, to keep pace with new trends.

And how he would have enjoyed the lobby sings! What more vivid exemplification could there be of some of those "values" of music, which music educators talk about so much, than when they themselves, at the end of an arduous day, assemble to share a spirit-refreshing nightcap of song.

The solo singing contest would have challenged Mr. Mason's attention. Not only would he have thought of the importance of the increasing attention given to voice training in the school vocal classes, but he would have noted with approval that music teaching in the schools actually does discover, encourage, and develop the inherent talents in music.

Perhaps Mr. Mason would have been a bit confused, and possibly con-

<sup>1</sup> Magic Key program, Choral Vesper Service, St. Louis Symphony Orchestra Concert, Centennial Pageant, Catholic Schools program, Centennial Banquet, National High School Band and Missouri Band Festival, Missouri Rural School Music Festival, National High School Orchestra and College Choir Festival, National Junior Orchestra, National High School Choral and Instrumental Festival.

cerned, by the evidenced tendency of the school music people to "organize" themselves. But his careful scrutiny would have shown that, with all this predilection for forming associations, there is also the spirit of unity which comes from espousing a common purpose, and not only are the numerous groups welded in spirit, but all of the major organizations in the field have associated themselves together. He would have seen the importance of the functioning of the National School Band, Orchestra, and Vocal Associations, of the various state associations, In-and-About Clubs and other groups—all of which are entities in their respective fields, yet unified in spirit and in fact in the composite which we call the Music Educators National Conference. He would have heartily supported the movement to secure a still closer relationship between the Conference and the National Education Association—and the proposal of Franklin Dunham that all organizations in the music field join forces.

Visualizing all of these things—the spirit of coöperation, the nation-wide program of study, research, conferences, conventions, contests, festivals, clinics, the cheerfully contributed efforts of thousands of members of the profession, the benefits given to hundreds of thousands of children and young people, the tremendous power represented in the united forces and the supporting interest of citizens—Mr. Mason would have said, "Continue thus to work together and your real beginning in the development of music education is in the year 1938; the century previous was just a prologue."

And what did the 1938 disciples of Lowell Mason think about the meeting? Several Conference members have volunteered their answers to this question. Most of the comments are concerned with the immediate professional values derived from the convention and festival, and the fact that no two persons seem to mention the same things—at least in the same order of importance—would indicate that the broad diversity of interests in the school music profession as a whole was fully served by the variety of subjects and the various levels given consideration by President Maddy and his associate program builders.

Many constructive criticisms have been received—all of which will have especial value to President-elect Louis Woodson Curtis and his associates in the development of plans for the ensuing term. Other comments expressed gratitude for the service rendered by the veritable army of workers whose labors made the many factors of the vast, complex enterprise a complete and effective whole. One of these—from a former Conference official—is especially discerning:

"I wonder if the members of our profession, by and for whom the convention was especially planned, realize how much was done for us by our administrators and fellow teachers, at home and in St. Louis? . . . How many of these, *not* music teachers, worked on the various projects involved in bringing so many children to St. Louis? And in the management at St. Louis, could anyone fail to recognize the firm, skillful hands of the St. Louis administration staff? Assistant superintendents to the right and left and all around us! Of course, there was Superintendent Gerling, the quiet, always effective general chairman. Assistant Superintendent John Rush Powell, the convention committee's secretary, relieved Mr. Hares of all the business details of the pageant. Miss M. C. Gecks—only woman assistant superintendent—beautifully managed the centennial banquet arrangements. Russell W. Hibbert took care of all properties for meeting rooms in the auditorium and the

hotels—and could provide a piece of chalk or a piano when and where needed. F. J. Jeffery was in charge of halls and auditoriums for nearly a hundred scheduled events. Edmund F. Brown did a masterly job as head of the local membership and ticket sales committees. And Principal John J. Maddox, constantly on duty at the hotels, depots and auditorium with his corps of assistants, looking after the welfare and comfort of the thousands of visiting boys and girls. Assistant Superintendent F. M. Underwood was publicity chairman, and Catherine Gunn, another staff member, was director of publicity. Did we ever before have such effective local and national news coverage? And the army of courteous ushers, door tenders, and messengers! Frank Sibley, prior to the convention, directed the training of the boys, who with their teachers, gave such excellent service all through the week.

"Philip J. Hickey, secretary-treasurer of the Board of Education, as directing chairman of the convention committee organization, was on duty day and night—and for weeks before the convention. Edward A. Ferrenbach, president of the Board of Education, was actively interested from the beginning. Nor can we overlook the major service given by St. Louis Convention Bureau, through Manager Frederick H. Rein—particularly in housing more than two thousand students without losing a student!

"We owe a great deal to Director of Music Eugene Hahnel, to Assistant Supervisors Graves and Hares, and to all the members of the music department—everyone recognizes that. But it would not be possible—in St. Louis or in any other city—to carry out such a gigantic program as that of the centennial festival and convention, without the coöperation and active participation of almost the entire school system. It reminds us that anything is possible if the superintendent and his staff are backing us!"

Something should be said in recognition of tremendous contributions made by the visiting school, college, and community musical organizations—and the home folks who helped finance the trips of their respective groups to St. Louis. It is not possible even to attempt comment upon the individual organizations. That their part in the centennial anniversary program was appreciated was fully attested by the enthusiasm with which they were received by the listeners, and by the favorable comments heard on every hand, and by the success of the events in which they were such vital factors. For the Conference and the associated organizations the *Journal* bespeaks heartfelt appreciation to all these groups. The following list includes the names of participating groups and directors not referred to elsewhere in this issue:

Central High School Vocal and Instrumental Ensemble, Detroit, Michigan, H. W. Seitz; Clayton Boys' Choir, Clayton, Missouri, Georgia Walker, director—Martha White, assistant; Decatur Junior High School Boys' Chorus, Decatur, Illinois, Morris Noland; Haven School Junior Boys' Glee Club, Evanston, Illinois, Mary Kiess; Joliet Elementary School Band, Joliet, Illinois, Forrest McAllister; Joplin High School Orchestra, Joplin, Missouri, T. Frank Coulter; Lane Technical High School String Ensemble and String Quartet, Chicago, Illinois, Joseph J. Grill; Lane Technical High School Trumpet Trio-Quartet, Chicago, Illinois, Paul W. Schneider; Maywood Elementary School Orchestra, Maywood, Illinois, Sam Barbakoff; Milwaukee A Cappella Choristers, Milwaukee, Wisconsin, Ellen M. Sargeant; Music Teachers Vocal Ensemble, Ponca City, Oklahoma, Mrs. Frances Smith Catron; New Trier High School Boys' Octet, Winnetka, Illinois, Mrs. Adelaide Jones Bradburn; New Trier High School Girls' Octet, Winnetka, Illinois, Frances

Anderson; Proviso Township High School Brass Sextet, Maywood, Illinois, J. Irving Tallmadge; Springfield Civic Symphony Orchestra, Springfield, Missouri, James P. Robertson; University City Elementary Orchestra, University City, Missouri, Norman Falkenheimer; Webster Grove Senior High School A Cappella Choir, Webster Grove, Missouri, Esther Replogle; Webster Grove Junior High School Orchestra, Robert R. Biggar.

#### MISSOURI RURAL SCHOOL MUSIC FESTIVAL

Jefferson County Rhythm Band, A. E. Powers, county superintendent; Mrs. Sadie Gibbons, music supervisor. Stoddard County Special Choir with Guitar Accompaniment, M. L. Grant, county superintendent. Laclede County Weir School Harmonica Band, G. C. Jones, county superintendent; Hubert Owens, teacher and director. Greene County Rural School Orchestra, L. H. Coward, county superintendent; C. N. Tucker, director. Missouri All-State Chorus, Helen Graves. (Note: Because of the illness of Dean Douglass, state supervisor of music, who organized the state chorus, the rehearsal and concert were conducted by Miss Graves.)

#### DEMONSTRATION GROUPS

Beaumont High School, St. Louis, Missouri, Else Brix; Blewett High School, St. Louis, Missouri, Robert Hahnel; Clayton Public School, Clayton, Missouri, Gilbert Waller; Community School, St. Louis, Missouri; High School, Kansas City, Missouri; Kirkwood High School, Kirkwood, Missouri, Mrs. Lessley Colson; Normandy Junior High School Ninth Grade Chorus, St. Louis, Missouri, Hadley R. Crawford; University City School, University City, Missouri, Lucille Ringo; Webster Grove Junior High School Chorus, Webster Grove, Missouri, Esther Replogle.

#### NATIONAL HIGH SCHOOL CHORAL FESTIVAL

Beaver High School, Bluefield, West Virginia, Elizabeth Shelton; California High School, California, Missouri, Thomas R. Lawrence; Caruthersville High School, Caruthersville, Missouri, Marjorie Ashcraft; Central High School, Akron, Ohio, Mabel E. Todd; Central High School, Detroit, Michigan, Harry W. Seitz; Central High School, Evansville, Indiana, Lois T. Hadley; Central High School, Omaha, Nebraska, Carol M. Pitts; Clayton High School, Clayton, Missouri, Georgia Walker; Decatur High School, Decatur, Illinois, Adelaide R. Pease; Durant High School, Durant, Oklahoma, Lara Hoggard; Eastern High School, Lansing, Michigan, W. R. McIntire; Glenbard Township High School, Glen Ellyn, Illinois, Raymond N. Carr; Hirsch High School, Chicago, Illinois, Helen L. Kane; Jamestown High School, Jamestown, New York, Ebba H. Goranson; Knoxville High School, Knoxville, Tennessee, Edward H. Hamilton; Lincoln High School, Tacoma, Washington, Margaret R. Goheen; Little Rock Senior High School, Little Rock, Arkansas, John L. Adams; Lorain High School, Lorain, Ohio, S. Norman Park; Memphis Tech. High School, Memphis, Tennessee, Wilson Mount; Normandy High School, St. Louis, Missouri, Hadley R. Crawford; North Side High School, Fort Wayne, Indiana, Varner M. Chance; Ogden High School, Ogden, Utah, Glenn L. Hanson; Schurz High School, Chicago, Illinois, LeRoy Wetzel; Washington High School, Massillon, Ohio, Elizabeth Sheen; West High School, Aurora, Illinois, Wayne S. Hertz; West High School, Minneapolis, Minnesota, Peter D. Tkach; Westport High School, Kansas



City, Missouri, Harling A. Spring; Wichita Falls Senior High School, Wichita Falls, Texas, Adeline Boyd.

#### MISSOURI—BAND FESTIVAL

Collinsville High School Band, Collinsville, Illinois, F. C. Kreider, and the following Missouri bands: St. Louis High School Band, Ernest Hares; Webster Grove High School Band, Hans J. Lemcke; Clayton High School Band, Wayne F. Sherrard; Normandy High School Band, A. W. Bleckschmidt; University City High School Band, Norman H. Falkenheimer; St. Charles High School Band, Joseph Skinner; Maplewood High School Band, E. L. Van Meter; Wentworth Military Academy Band, Lexington, Missouri, Lloyd Pike.

Joliet Elementary School Band, Joliet, Illinois, Forrest McAllister, Director, also participated in the band festival.

#### COLLEGE CHOIR FESTIVAL

Kansas State Teacher Madrigalians, Emporia, Kansas, Orville Borchers; Newcomb-Tulane A Cappella Choir, New Orleans, Louisiana, Maynard Klein; Southwestern College A Cappella Choir, Winfield, Kansas, Melvin H. Geist; Texas College of Arts and Industries Choir, Kingsville, Texas, Paul Riley.

#### ST. LOUIS GROUPS

St. Louis High School Concert Orchestra, and groups from the following St. Louis High Schools: Soldon, Blewett, Beaumont, Sumner, Vashon, McKinley, Roosevelt, Central, Cleveland, Southwest.

Washington University Glee Club and the Y. M. C. A. Northmen, Clay Ballew; St. Louis Opera Chorus; Harris Teachers College Glee Club and Novette; St. Louis Grade School Teachers Chorus and Octet; St. Louis Public School Chorus, Helen Graves.

Catholic Elementary and Secondary Schools Chorus, National High School Band, National High School Orchestra, National Junior Orchestra, National High School Festival Chorus.

Pupils of the Sumner and Vashon Public High Schools of St. Louis, assisted by Community Singers from Church Choirs of St. Louis. Conductors and accompanists: C. Spencer Tocus, instructor in music in the Vashon High School; Wirt D. Walton, instructor in music in the Sumner High School; Clarence Hayden Wilson, music instructor, Vashon High School; Stanley Lee Henderson, music instructor, Sumner High School; Myrtle A. Burgess, organist, All Saints' Church.

# "MUSICA AMERICANA"

## A CENTENNIAL FESTIVAL PAGEANT

ERNEST HARES

*Supervisor of Instrumental Music, Public Schools, St. Louis, Missouri*

[NOTE: The centennial festival pageant "Musica Americana" was a project of the St. Louis Public Schools. It was produced under the supervision of Ernest Hares as a contribution to the Conference program in commemoration of the centennial of music teaching in the public schools of the United States, and the one hundredth anniversary of public education in St. Louis. Given March 28—"St. Louis Night," the pageant was a featured event of convention week, March 27-April 1.]



BEFORE PROCEEDING with the synopsis of the production, the reader may wish to become acquainted with the physical facts of the Municipal Auditorium.

The seating capacity of the Auditorium is 12,500; the stage is 94 feet wide and 56 feet deep. The orchestra pit immediately in front of the stage is 85 feet long and 15 feet deep. The orchestra pit is constructed in the form of an elevator, dropping to a depth of 14 feet below stage level, enabling the orchestra to enter the pit unseen, and to be raised at will in view of the audience.

A set of wooden blocks was used on the stage as a permanent setting, and all scenes were built around it. In stage center, there was a 6-foot-wide staircase consisting of 12 six-inch steps. It was flanked by wooden blocks 3 feet by 3 feet, 9 in number, on each side. These, in turn, were flanked by blocks of various designs calculated to create the idea of different elevations, and adaptable to the use of living scenery. The program indicates that each of the prologues and episodes is divided into two parts, Scene 1 and Scene 2, indicating the beginning of the era and a modern presentation of the same.

The first three units of the production are really prologues that lead to 1838, from whence we show the growth of American music. This coincides with the fact that 1938 marks the centennial of the St. Louis public schools; thus the opening of the first public school in 1838 is commemorated. You will find herewith the remarks made by the commentator of the evening, followed by a description of the action and accessories for each of the various units of the production.

### PROLOGUE ONE—INDIAN SCENE

*Commentator:* Good evening ladies and gentlemen. On behalf of Doctor Henry J. Gerling, superintendent of instruction of the St. Louis public schools, and the Board of Education of the City of St. Louis, I take this opportunity to welcome the members of the Music Educators National Conference to "St. Louis Night." The program of the evening has for its theme the historical development of American music.

On the occasion of the one hundredth anniversary of the founding of the public schools of St. Louis, we take this opportunity of presenting to you one hundred years of American music. As prologues to the centennial theme, we reach back into the Colonial period and begin with the American Indian, whose music has been used as an inspirational source by many of our American composers. In the opening scenes we shall present the melodies of the Indians through the eyes of the makers of real American music. Ladies and gentlemen, the prelude and the Indians:

*Action:* The orchestra immediately plays the "Langsam" from Edward MacDowell's *Indian Suite*, Opus 48. During this music, the curtain slowly opens, disclosing two huge tepees on left and right of the stage, with Indian chief and two subchiefs on elevated platform, facing the audience, arms folded.

Standing as statues are two tom-tom players who, with arms akimbo stand ready for the signal to begin beating their tom-toms. The Indians are in three distinct groups. On left and right of the stage, they are grouped around their tepees, while the center group is seated around a living fire, heads bent in an attitude of relaxation. The chief extends his arms, the Indians arise, and the tom-tom players begin their steady beating at the same signal; as the chief turns his back to the audience, extending his arms again, the chorus sings "Hail to the Sun", the pitch note having been given by the orchestra. At the conclusion of the number, the tom-toms increase in ferocity, and the chief turns and descends the steps as Indians go into a war dance. The chorus that will sing the priest's chant dance off stage, leaving the remainder of the one hundred Indians to dance until two Indians come over the top of wood set, dragging with them a Jesuit priest. While the dance progresses, the orchestra is playing "March of the Indian Phantoms," and the priest is brought to stage front, the fire is agitated and he is tied to the stake, prepared to sacrifice his life. The lights that had changed to amber with the coming of the morning sun, now return to red and as the music progresses, the lights become darker and darker, until, at a given signal at the end of the first movement of "Indian Phantoms," a white beam of light strikes the face of the Jesuit priest as he raises the crucifix to his lips. This gesture of light and the cross, seen through the rising smoke is indicative of the bringing of the Light to the Indians. At the conclusion of this movement, the chorus is heard off stage singing a requiem for the priest in Latin, and after eight to sixteen measures are sung, the curtains slowly close, ending the Indian scene, the music of the chant continuing as if in the distance.

*Accessories:* 100 Indian aprons; 1 Indian chief costume with magnificent headdress; 2 for subchiefs, also with colorful headdress; one medicine man; 2 tom-tom players; 2 gigantic tom-toms; 2 tepees, 16 feet high; 1 stake; 1 Jesuit priest costume (early type); 100 assorted tomahawks, hammers, and crude spears; 1 crucifix; 2 fires; 1 smoke pot.

## PROLOGUE TWO—PURITAN SCENE

[NOTE: Nothing is said about applause between the units, the commentator, therefore, adjusts himself accordingly. If no applause, he continues immediately. If applause, he waits a reasonable length of time.]

*Commentator:* The true beginnings of American music must be sought in a field almost as unpromising as that of Indian music itself—in the common-place psalm-singing of England and New England. At the very start, both Puritan and Pilgrim had a distrust of music. The Pilgrims would have abandoned it altogether but for the fact that the ancient Hebrews had undoubtedly included singing in their religious services. Therefore, while rejecting hymns they allowed Psalms to be sung during their psalmody. What their tunes were has not been clearly proved, but "Old Hundred" was one of them; "York," another; "Hackney," "Windsor," and "Martyrs" were probably the other three. In the next scene we witness the building of a crude church while preparations are being made for an out-door service. We shall hear an example of "lining out" the Psalms, which, barbarous as it was, has its explanation in the scarcity of books in the early days of the Colonies. During the services musketmen kept guard against marauding Indians. In contrast to this early form of worship, we present, too, a brief interpretation of an old hymn "Coronation," done in modern manner, in a modern church setting.

*Action:* Almost immediately after the commentator begins to talk about the Puritan scene, the curtains open disclosing a half-built log church with a cross already prepared, leaning against the side of the building. One man is busily engaged in chopping a log for the structure, while the others are bringing in rough wooden benches. At the four corners of the stage are four Puritan men bearing muskets and looking into the distance in an attitude of watchfulness. As the commentator nears the end of his lines, the procession slowly comes on the stage and greets their friends, the children milling around until the drum roll is given signifying the call to worship. Preceded by two musketmen, they are followed by the deacon and typical family groups. At the end of the procession and also at the sides are seen musketmen.

The deacon walks to the front of the seats and the Puritans slowly take their places. The deacon points to one of the men who immediately intones the line "Showt to Jehovah," and as each line is sung by the tune-setter, the congregation repeats the line after him, but not in very good tune. At the conclusion of the hymn, prayer is signified by the deacon kneeling with his congregation, and the lights become dim. While thus in the semblance of prayer, the strains of an organ are heard very softly, and curtain three opens disclosing a huge robed choir in a beautiful modern church setting, with the light gleaming through the stained glass windows, the organist in the center of the group as the choir sings. At the conclusion of the number, we see plainly the contrasting picture of the early style of worship with its attending danger and hardships, and the present-day comfortable modern style of worship.

*Accessories:* 1 partly built log church, rough wooden benches set on logs at each end of the bench; 1 log in the process of being cut; costumes of the time for 40 Puritan men and women; 6 little children and 12 musketmen; 12 blunderbusses carried by the musketmen; 4 large dolls for simulating the carrying of children to church; 1 cathedral drop with 3 stained glass windows; 1 large center curtain and 2 side curtains hung behind the block setting; 1 organ console in center of stage; 1 Psalter for the tune-setter.

### PROLOGUE THREE—COLONIAL SCENE

[NOTE: While the following comments are being made, the orchestra plays William Billings' composition "Chester." Billings, the Boston tanner, although of humble origin, composed this very fine hymn tune; it is well known even today and is played as a contrast to the early hymn singing of the Puritans, or psalm singing as it was then called. The string division of the orchestra plays the composition in four-part harmony on muted strings.]

*Commentator:* In contrast with the Puritan drabness of New England, the Southern Colonial days bring to mind the colorfulness of the cavalier. The hymn tune had now reached great heights, as evidenced by William Billings' "Chester," now being played by the orchestra. The influence of the brighter side of life in these Southern Colonial days has been brought to our attention recently by Albert Stoessel in his suite *Early Americana*. Our first truly American song, "My Days Have Been So Wond'rous Free," by Francis Hopkinson, is said to have been a great favorite with George Washington, the father of our country. While it reflects the musical influence of Old England, it radiates the atmosphere of Mount Vernon.

*Action:* While the introductory measures of "My Days Have Been So Wond'rous Free," by Francis Hopkinson, are being played, 56 gentlemen and 56 ladies in colorful Southern Colonial costumes assemble on the stage in definite design. Having thus assembled they sing "My Days Have Been So Wond'rous Free." This song has its weak points to be sure, but since it was

the first American song, we present it in the "Milligan" arrangement to show the charm and simplicity of early Colonial life. At the conclusion of the song, the singers move into another picture which might be called Scene 2 of this Colonial presentation. Twenty-four couples form in dance position and dance the stately minuet accompanied by "Minuets 1 and 2," from Albert Stoessel's *Early Americana*, thus showing the Colonial influence on some of our American composers. We were also influenced to use Mr. Stoessel's number because he has frequently been a guest conductor of the St. Louis Symphony Orchestra, and because he is a native St. Louisan. The ladies and gentlemen who do not dance, form a semicircle back of the dancers and, in animated fashion, appear to be very much interested in their friends who are dancing. At the conclusion of the dance the spectators applaud, which is, of course, taken up by the audience, thus closing the scene. During all this time, attention is given to the charming mannerisms of the day, and the attitude of chivalry is carefully preserved.

*Accessories:* 112 Colonial costumes, half for ladies and half for gentlemen, with appropriate wigs and accessories; 1 black velvet drop as background for posed pictures of the people taking part.

#### EPISODE ONE—NEGRO SCENE

*Commentator:* From the early slave days, the rhythms of the Negro race have been distinctive. Their early songs, known as spirituals, echo the hope of their hearts of inheriting a heavenly home and tell of their early desires to be liberated from the grinding toil of slavery. Even today, the depth and power of the soul-stirring strains of the spiritual thrill us. We now present to you the work songs and spirituals of the early American Negroes and, in dramatic form, the rise and development of their natural musical ability, into the transcendent stage of a celestial choir.

*Action:* A group of about 50 Negro boys, stripped to the waist, carrying heavy burdens or otherwise simulating attitudes of heavy labor, work in gangs under the eye of a Negro boss, who might carry a whip or otherwise represent a slave-driving type of boss. As they move on the stage in front of the red curtain singing a Negro work song, "This Ole Hammer," the boss apparently strikes to the ground three or four of the workers as they move across to one side of the stage. After depositing the bales near enough to the side of the stage for quick removal, the workers lie down or rest in various positions, as if tired and completely exhausted. The entire scene is produced in a bluish-green light, and as the scene progresses, the lights become lower and lower until the stage is in semi-darkness. At the conclusion of the first song, "This Ole Hammer," the men all fall to the ground as if they are entirely exhausted. Suddenly, one of their number arises, and looking around scornfully, calls for the water boy, singing "Water Boy." Immediately, from the left of the stage comes hurrying, a very small Negro boy carrying a water bucket; the men eagerly approach for a drink. Then, he, too, lies down and from some one of these workmen comes the sad strains of "Nobody Knows de Trouble I've Seen," the song being taken up by the entire chorus. The final number sung by this group tapers off into complete silence as the curtains on the stage slowly open and the workmen apparently fall asleep. The opening curtains disclose a huge white scrim, and suddenly a voice is heard singing, "Ain't You Coming Home to Jesus?" The voice is greeted with dead silence; a few minutes later it is heard again,

but still silence. The third time, the words are sung by the choir which is assembled behind the scrim. This time, there is response by the men who have been knocked to the ground or otherwise incapacitated to go on with their work; they answer "I'se Coming, Lord," and byplay between the hidden choir and the work choir proceeds. The response is taken up by the workers as they make their steps toward the white scrim. Just as they arrive at the curtain, the stage is lit with a brilliant white light, the scrim is flied, and a heavenly scene of two beautifully scrolled golden gates is disclosed; as the gates slowly open, a huge white-robed choir of some 250 voices, in elevation, is revealed, singing "Hear the Lambs A-crying." As the choir sings, the members in the front row place robes on the shoulders of the workers, who ascend into heaven and thus become part of the celestial choir. The spectacle of the 50 workers with hands extended in piteous entreaty, dragging themselves painfully toward the stage as if begging to be taken into heaven, and the celestial choir, with hands extended as if welcoming the workers into their heavenly gates, makes a very impressive scene—one of great sincerity, one that captures the religious hope of the Negro race. The choir then sings "Listen to the Lambs" by Nathaniel Dett, and as the chorus rises in power, even to the final amens, the curtains slowly begin to close.

*Accessories:* 1 pair of golden gates; 250 white robes for the heavenly choir; bales of cotton, hammers, and sledges, illustrating heavy work material.

#### EPISODE TWO—MINSTREL SCENE

*Commentator:* The first revolutionary development in American music, and, in fact, the one really distinctive contribution to the American theater, was the Negro minstrel show. This venerable institution alone is absolutely native to these states. Negro minstrels traveled from America to all parts of the world and everywhere met with great popularity and instantaneous success. The members of the famous order of the Knights of the Burnt Cork have been innumerable; however, a few names, such as those of Emmett, Rice, Bower, Whitlock, and Christy, are outstanding among them. Though the popularity of the minstrel show today cannot compare with that of its heyday, the famous opening parade and the characteristic blackface circle have a place even now in our hearts. There may have been nothing exalted or artistically significant about the minstrel music, nevertheless it is truly a part, an undying part, of the music of America.

*Action:* The orchestra immediately goes into the customary overture, which consists of a medley of tunes taken from the minstrel performance that is to follow. Immediately at the conclusion, a brass band is heard. This band is made up of the roustabouts who travel with the show, who, after bringing the scenery to the theater, don rough uniforms almost like overcoats and, massed in very unmilitary fashion, march down the main street preceded and followed by men carrying signs that testify to the fact that, at the Bijou Theater that night, at 8:30, there will be presented the "Forty, Count 'em, Forty" Minstrel Show Company. They play in a blaring manner, stop in the center of the stage for a brief moment, then immediately proceed off stage as the curtain parts disclosing a minstrel company ready to begin their performance, and the orchestra plays the opening number, "Oh, Dem Golden Slippers," which is sung by the entire company. At the conclusion of this scene, the customary command, "Gentlemen, be seated!" after which specialty numbers are introduced, the first being an imitation of Billy Whitlock doing a

soft-shoe dance; the second, a tambourine drill played to the tune of "Lucy Long" by Billy Whitlock, and "Oh, Susannah" (which was written by Stephen Foster for the Christy Minstrel Shows in Pittsburgh, in the early days of his attempts at composition), by the entire company.

*Accessories:* 17 uniforms for the band; signs for the men preceding and following the band, as stated above; 36 minstrel costumes of similar nature; 4 costumes of different types for the end-men; 1 interlocutor costume; 36 tambourines; 4 pair of bones; 40 seat covers; 1 sign, 30 feet by 6, bearing the words "Christy's Minstrels"—on either side, "Forty, Count 'em, Forty."

### EPISODE THREE—"FOSTERIANA"

*Commentator:* It is not a far cry from the songs of the minstrels to the songs of Stephen Collins Foster. Indeed, many of Foster's favorites were included in minstrelsy's more serious moments, but artistically, the melodies of Foster stand head and shoulders above any others of their kind. Foster's melodies more nearly fulfill the mission of folk music in America than the works of any one single composer. In fact, tunes like "Jeannie with the Light Brown Hair," "Carry Me Long," and "Come Where My Love Lies Dreaming" are so well known that comment is unnecessary. Foster was courageous and brilliant, and all posterity regrets that his life should have been such an unhappy one. We shall now hear but a very few of the songs from the imposing array that he composed; however, even in this brief group of selections, we find glorious poetic instincts.

*Action:* As the scene opens, the soft music of an instrument, such as the clavichord, is heard; and a group of beautiful girls in crinoline costumes is seen in a setting reminiscent of the Old South. They immediately sing three of Stephen Foster's numbers "Jeannie with the Light Brown Hair," "Carry Me Long," and "Come Where My Love Lies Dreaming." At the conclusion of these songs, a group of girls in the center of the picture move forward, and accompanied by the girls left in the posed picture singing "Camptown Races" and "Ring de Banjo," they go into a most charming two-step. In front of the group, a solo danseuse performs while the others pirouette around her. To the applause of the audience, they prepare to go into an encore, but before they have repeated even sixteen measures of "Camptown Races," the sound of cannon shot is heard backstage. As the girls fall back, the orchestra bursts into the martial strains of the "Battle Hymn of the Republic"; and over the top of the set, comes a regiment of Northern Civil War soldiers.

*Accessories:* 100 girls in crinoline costumes; 40 umbrellas for the dance group.

### EPISODE FOUR—CIVIL WAR

*Action:* The Northern soldiers, after coming over the top, countermarch on the stage and finally arrive at left front stage facing the audience, in time to sing the chorus of the "Battle Hymn of the Republic," which starts, "Glory, Glory, Hallelujah." Immediately at the conclusion of this number, drums are heard and the orchestra plays the tune "Dixie." Over the top of the stage with guns, comes a regiment of Southern troops who march to right front stage where they fall into position and sing the remaining strains of "Dixie." At the sight of the Southern troops, the Northern soldiers, pointing their guns at their enemy, immediately fall into warlike attitudes; at the con-

clusion of their song, the Southern troops, in turn, fall into a similar position. As they slowly move toward each other in threatening attitudes, there is seen, ascending the steps of the stage set from the rear, the gaunt figure of the Great Emancipator, Abraham Lincoln. As soon as the officers of the opposing troops see the President, they drop their arms as do their soldiers, and proceed back stage toward him, where Abraham Lincoln, holding his hands out in a pleading manner, takes the right hands of two men and joins them in the handclasp of friendship. Then the commentator is heard.

*Commentator:* The Civil War! It left a wound that has taken a long time to heal, but in the end it produced a more closely integrated Union, a more understanding and tolerant brotherhood. It left behind it, too, a group of songs comprising some of the greatest patriotic songs of any nation. It is evident that both North and South think alike, despite the political differences when we consider that the North gave the South its best song tune, "Dixie," and that, in turn, the South provided the North with its first great war song, "Battle Hymn of the Republic." This unity of thought is further proved by the fact that the great song of the bivouac "Tenting Tonight" was sung by North and South alike.

*Action:* While the comments are being made, the groups intermingle and move toward front of stage where, at the conclusion of the comments, they sing together, very softly, as the lights begin to dim, the song "Tenting Tonight," and the curtain closes on the unity of the North and South and the end of the first half of "Musica Americana."

*Accessories:* 76 Northern and 76 Southern uniforms complete with hats and belts, made after authentic pictures of Civil War records; 4 officers' uniforms, 2 for each side, complete with sabers; 152 guns made of wood after the style of the long-barreled rifle of the Civil War; 2 flags, 1 of the north and 1 of the south; 1 complete outfit for Abraham Lincoln, modeled after the pictures published by the Lincoln Lore Society, or by the Lincoln National Life Insurance Company, Fort Wayne, Indiana.

## EPISODE FIVE—LIGHT OPERA

[NOTE: After a fifteen minute intermission we proceed with the last half of the production of "Musica Americana." For the first few episodes, we were obliged to consider the first twenty-five years as a whole; therefore, we open the scene with the development of American light opera. In using *Babes in Toyland*, by Victor Herbert, we are quite conscious of the fact that we are not using a genuine American composer, but upon the recommendation of Mr. Reinold Werrenrath, the famous baritone, and other prominent musicians, it seems to be the consensus of opinion that Victor Herbert, while not born in America, proved, beyond a doubt, to have absorbed entirely the American attitude; and it is felt that Mr. Herbert would not have written his light opera music had he lived in any other country than America. Add to this the fact that *Babes in Toyland* is probably one of the best-known light opera numbers in America today, and is beloved by all, it is felt that this is a pardonable admission into the realm of American music.]

*Commentator:* The field of music that may not be overlooked in any land is that of light opera. Though for years Europe led the way in all developments in this class, surely no one can deny that today America's position is most enviable. As the most representative composer in the realm of light opera, both because of his influence on later works and because of his record as a prolific composer, we must choose the immortal Victor Herbert. A program of all-American music would not be complete without a representative selection of the melodies of Herbert, for we cannot conceive the existence of his type of music in any country but America. Because it holds a place in the heart of every child, as well as adult, and because it dramatizes



the theatrical possibilities of light opera on the stage, we have chosen to present "March of the Toys," from Victor Herbert's *Babes in Toyland*.

*Action:* The orchestra plays the opening fanfare of the "March of the Toys," and it is echoed three times after the original fanfare by other combinations of instruments in the orchestra. While this is being done, the curtain opens disclosing a toy shop with various and sundry toys in grotesque positions. On top of the platform in the center of the stage, a beautiful girl drum major is seen in marching position, with baton extended and one knee cocked high as if ready to take off on a march. Immediately, the orchestra proceeds with the "March of the Toys," the toys come to life, and, from left and right of stage, come groups of girls in triangular formation. They are dressed in red jackets with various designs, white trousers, busby hats and are graded for height. During the playing of the entire number "March of the Toys," these groups form many different designs in military fashion, and the drum majors, of which there are now three, move in and out of their respective columns. The composition is admirably fitted to this parade of the toys and works out to the entire conclusion of the number. As the final four pizzicato chords are played, the entire troupe goes on one knee in salute.

*Accessories:* 3 drum major costumes with much variety of design; 3 white drum major batons; 106 complete uniforms for the toy soldiers, all made alike; 106 toy rifles; 18 toy costumes; 2 Russian dolls; 2 clowns; 2 policemen; 2 little Dutch girls; 2 dominoes, 2 cowboys; 2 French dolls, and 2 American dolls.

#### EPISODE SIX—SENTIMENTAL SONGS

*Commentator:* America has long been regarded by observers from other nations, who consider themselves sophisticated and properly unemotional, as the most sentimental of all nations. Our tendency to the sentimental side has been ridiculed, even called maudlin. But as long as that sentiment is truly genuine, America can be proud of it. Sentiment leavens the bread of life and without it there would have been none of the grand old songs that still find a welcome place in our hearts. The simple and sweet love songs of another day, the songs of home and fireside, the wistful ballads of the great west, melodies of summer and sunshine and the joy of living. They number in the thousands; and to prove that their sentiment is true and everlasting, they have not faded nor will they ever die.

*Action:* At the conclusion of the comments, the orchestra picks up the strains of "When You and I Were Young, Maggie"; and from the center of the red plush curtains, comes an old couple, dressed in frontier-day costumes, who sing "When You and I Were Young, Maggie." At the conclusion the spot immediately moves and picks up a double quartet of cowboys on right stage in their traditional cowboy costumes, who sing the old cowboy song "Home on the Range." Immediately after they have finished, the second half of this episode is begun; on the opposite side of the stage, the spot picks up eight couples dressed in the costumes of the gay '90's. With a slow waltz movement they sing the old song "After the Ball Is Over." As a conclusion to this scene, they all move to the center of the stage where they join together and sing the favorite, "In the Good Old Summer Time." At the conclusion of this number, the stage blacks out and the groups leave the stage to the left.

*Accessories:* 1 costume each for old lady and gentleman of frontier

style. Simple black dress for the woman; breeches and boots for the man, with leather jerkin and broad-brimmed hat; 9 cowboy outfits of traditional cowboy style; 1 guitar; costumes for eight couples fashioned after the early '90's.

# EPISODE SEVEN—MODERNISTIC SCENE

[NOTE: In presenting this modern scene it is hoped to show in two distinct scenes the birth and development of so-called jazz. We give the New Orleans version, fully aware that there are several other versions of the beginnings of jazz that are particularly authentic to the region from whence the story came, but we use this New Orleans version because it fits our stage problems and our particular locality.]

*Commentator:* Popular music—call it what you will—jazz, swing, syncopation—has its place not only in American music but also in the music of all other countries. Its melody is a translation into tone of the many sounds and ideas of a day's life. Its rhythm interprets the hurried pace of existence; its harmony reflects the present processes of thought. In this representation of what we might call the modernistic scene we give you two impressions; first, the origin of jazz as typified in the New Orleans version of a certain colored piano player called "Chas," with its attendant developments, such as "St. Louis Blues" by W. C. Handy and "Solitude" by Duke Ellington; and second, its further growth into so-called modernistic music—Kern, De Rose, Grofé, and Gershwin, who succeeded in interpreting musically, the soaring heights of the skyscrapers, the many-sided character of American metropolitan life, and in so doing, created a musical triumph capable of evoking the most profound emotional thrills.

*Action:* Before the curtains open, the strains of a "hot" jazz piano are heard and as the curtains open a young man on the right of the stage, dressed in white evening dress is "banging" at the piano in typical honky-tonk style; on top of the stage set at right and left, respectively, are a trumpeter and a clarinet player. On center of the steps is a lone figure dressed in black. These characters are all Negroes, typifying the fact that they were active in the early days of jazz. At the conclusion of the piano solo, the trumpet player picks up the strains of "St. Louis Blues" with his trumpet high in the air, and with a typical body movement that suggests the early dance craze. As he finishes his number, the clarinet player takes up the melody, "Honeysuckle Rose" in a wailing tone. The solitary girl on the stage then sings Duke Ellington's famous number "Solitude." These four numbers are shortened in order to conserve time, but sufficient of them is presented to make them easily recognizable. At the conclusion of "Solitude," there is a black-out and over the top of the stage set come six charming girls in evening gowns to an introduction of the song, "Smoke Gets in Your Eyes" by Jerome Kern. As they near the front of the stage they begin to sing this song in typical trio harmony fashion. This number is also shortened and immediately at its conclusion the orchestra bursts into the strains of "Mardi Gras" from the *Mississippi Suite* by Ferde Grofé. At the opening signal by the orchestra, crowds of youngsters in fancy-dress costumes come dashing onto the stage, from all sides, and form various figures indicative of having a very happy evening. All these people are masked. Right in the middle of the number they move back and one of the groups of people bring forward four solo dancers who do a beautiful toe dance to the brilliant theme of "Deep Purple" by Peter De Rose. A piano cadenza links the number to the coda from "Mardi Gras" and as the orchestra picks up the last strains, the huge group of fun makers on the stage join with the orchestra, singing in harmony the words, "Oh, Mardi

Gras." Immediately, the piano picks up a cadenza taken from George Gershwin's "Rhapsody in Blue," at which time two different groups of dancers, each forty in number, come from various sides of the stage to the introduction, and dance the last movement of "Rhapsody in Blue" in ballet form. In this dance the different groups represent the different types of music in the "Rhapsody." The formal, stiff modern dancing, and the jazzy type of dancing, illustrated in Gershwin's music by fast, sudden motion. This builds up to a terrific climax and as the last four measures are played by the orchestra the entire group falls to the ground as if exhausted. As the last chord is played, the curtain closes on this colorful scene with the one hundred "Mardi Gras" participants pointing dramatically to the eighty brilliant dancers as they lie on the ground in positions of abandonment.

### EPISODE EIGHT—ART SONGS

[NOTE: It was quite a difficult task to choose among American art songs because this is the field in which American composers have made their greatest contributions. After many rejections, we finally chose ten numbers, not because they are the finest songs ever written in America, but because they are probably the best known and are considered by many musicians to be worthy of a high place in the history of art songs. Many authorities were consulted in regard to this feature, among them William Treat Uptown, whose book *Art Songs in America* gives sufficient reason for the doubt, wonderment, or question regarding the use of these songs.]

*Commentator:* We come now to that group which we shall call the art songs of America, a field so large that we can only hope to skim its surface in this program. It is impossible to present more than a small portion of the works by many American composers that fall into this class. In these songs, both music and poetry reach new heights of artistic expression, transcend mere sentimentalism, and often attain the classic heights of pure art. The excerpts to be given are representative of those which have made lasting contributions to the song lore of America: "From the Land of the Sky-Blue Water" by Charles W. Cadman; "On the Road to Mandalay" by Oley Speaks; "Slumber Boat" by Jessie L. Gaynor, a St. Louisan; "Bend Low, Oh Dusky Night" by Ernest Kroeger, a St. Louisan; "Thou Art So Like a Flower" by George W. Chadwick; "Boots and Saddles" by Dudley Buck; "Mighty Lak' a Rose" by Ethelbert Nevin; "Oh Promise Me" by Reginald De Koven; "I Love Life" by Mana-Zucca.

*Action:* The piano and harp are used to accompany the various art songs; as each introduction is made, the singer comes through the plush curtains at center of stage and, standing before the microphone, immediately picks up his or her song. At the conclusion of each number which has been shortened somewhat, the singers move alternately to left and right of the microphone. At the conclusion of these numbers, the singers join the final soloist in singing the last two strains of the final number which in this case happens to be "I Love Life" by Mana-Zucca. When the singers have finished, there is a black-out and they leave the stage in darkness.

### EPISODE NINE—MODERN CLASSIC

[NOTE: This number is produced both for orchestral beauty and for the dramatization of the music through the dance. Henry Hadley's "Poppies," No. 12 of the suite *Ballet of the Flowers*, is used, because it is so admirably suited to the ballet.]

*Commentator:* In our search for what we like to call the finer things in music we become definitely aware of the brilliant achievements in the field of ballet, typified by an excellent composer such as Henry Kimball Hadley. Hadley's music bubbles with poetic designs, glints with color, and rings with

a true note of genius. It is the music of ecstatic enjoyment of delicacy of action, of emotions too happy to be philosophic. The ballet, with its airy grace and its attempt to interpret into music and choreography a thought that is fundamentally poetic, finds adequate expression in Hadley's *Ballet of the Flowers*. Number 12 of this suite, entitled "Poppies," is a tone picture of gaily colored, happily nodding blossoms, and one may find an incentive in the presentation of this number to become better acquainted with the works of a man who has made unique contributions to American music in a field in which he has demonstrated superb musicianship.

*Action:* 48 girls, dressed in typical ballet dress of white material covered with sequins, in a beautiful rose light, give to the picture the effect of poppies. These figures, placed against a black velvet drop flanked on each side by two huge pillars of light, create a most delightful presentation of Mr. Hadley's celebrated composition.

*Accessories:* Costumes for the girls; 2 pillars of light that were used in different color during the Southern Colonial scene.

*Commentator:* No all-inclusive collection of American music would be complete without the devotion of a large space to choral art. Choral work is capable of artistic heights approached only by the complex instrumentation of symphonies. Purest of all choral endeavor is that known as a cappella, an orchestra of voices alone. Of course, the chorus with orchestral accompaniment also holds a high place in the field. With this in mind, we present the boys and girls of St. Louis in two examples of the highest type of choral work: (1) an interpretation by an a cappella choir of "Say Thou Lovest Me" by Noble Cain. Noble Cain has attained an enviable position in the field of choral music, and one has only to hear his compositions to realize their great beauty and the depth and understanding of his eloquent music. (2) "Abraham Lincoln," written for solo baritone, chorus, and orchestra by Walter Damrosch, has had many performances throughout America. Walt Whitman's noble conception of the fallen Captain of the Ship of State is adequately interpreted by Dr. Damrosch's impressive musical setting.

#### EPISODE TEN—ACHIEVEMENTS OF TODAY

[NOTE: It was originally planned to have a 500-voice choir sing the a cappella number as programmed; but owing to the difficulty of getting them all on the stage and creating room for a later scenic effect, the chorus is divided and 250 singers are placed in the topmost part of the balcony, almost one block away from the stage, where they sing Cain's "Say Thou Lovest Me," a cappella. They are robed in grey choir robes and the effect thus created demonstrates the beautiful effects of a cappella music. Then the stage choir immediately sing "Abraham Lincoln," the celebrated poem of Walt Whitman set to music by Walter Damrosch for solo baritone, orchestra, and chorus.

The second scene is the presentation of American martial music, here typified by John Philip Sousa's "Stars and Stripes Forever" and Edwin Franko Goldman's "On the Mall." Dr. Goldman was present at the centennial pageant and led these two marches. During the playing of the marches, some 100 girls march on the stage dressed in red, white, and blue capes; and at the end of the two marches, they form a human American flag. At the sight of it, the orchestra and assembled audience burst into "The Star-Spangled Banner," closing the performance.]

# HIGH LIGHTS OF RESEARCH FROM THE PRODUCTION "MUSICA AMERICANA"

ERNEST HARES

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[NOTE: This article gives the high lights of the extensive research work done by Ernest Hares in the course of arranging the centennial festival pageant "Musica Americana," a synopsis of which is given by Mr. Hares in the preceding article.]



WHEN IT WAS decided to portray one hundred years of American music in connection with the centennial of the St. Louis public schools and the Music Educators National Conference, the first thought that came to the mind of the man who was to produce this pageant of American music was: "What a perfect opportunity to place oneself in the light of public criticism." American music, taken as a whole, has been criticized and subjected to closer scrutiny than that of almost any other nation. The greatest injustice suffered by American music comes from the fact that most people judge it by the standards of European countries—European countries that have passed through century after century of experience, as compared with America, whose first composer lived less than two hundred years ago.

It is the general opinion that there is a shortage of American music, so all kinds were investigated for possibilities of being included in this program; but lo and behold! the difficulty that arose from this compilation was not one of finding enough material, but one of elimination. In order to present an adequate picture, it was soon obvious that a little of many significant types of American music would have to be presented. The second problem was that of organizing the material in order that the program could be presented in a space of two hours. Also there was the consideration that the cast presenting these musical offerings would be composed of children. (It is of great credit to the children that not in one instance was any number eliminated from the original selection because of this fact.)

One of the most enlightening truths that came out of this production was the fact that American children are capable of performing their own music. Their spontaneous enthusiasm for America, and its own, proved that if Americans were permitted to hear their own music they would soon have as high a regard for it as they have for European music. American music should be given its rightful place along with that of the masters of Europe, and should become a complement to the foundation that America inherited from the Old World.

In presenting a pageant of American music covering approximately one hundred years, we immediately precluded anything that had happened before in our American musical life. We quickly saw, however, that it would be necessary to set the stage for this presentation; therefore, we decided to go back to the very beginnings of America and view briefly the musical thoughts of those times. This was done by means of the prologues in which we introduced the music of the Indians, the early Puritans, and that of the Southern Colonial period.

Therefore, in order to follow chronological sequence, we shall speak first of the songs of the Indians. They should not, however, be called the songs of the Indians, but rather, the songs of the Aborigines. Although these are, as a matter of course, the earliest melodies that can be traced on this continent, it will be found that the music of the North American Indian has been responsible for very little of the compositions of later times, and, to a large

degree, appears to be almost as absolutely "no thoroughfare" as the ancient chants of China. However, the songs of the Western Indians have been utilized to a great extent. In 1882, the original study that was done by Theodore Baker—a study which is said to have inspired, to some extent, the drafting of Edward MacDowell's *Indian Suite* some ten years later—first called important attention to the melodies of the Indians. During the past forty years, this source of melodic inspiration has been valiantly supported and upheld by quite a circle of American writers led by Arthur Farwell. There is usually a monotony of figures in almost all Indian songs, and they resemble each other so greatly in most instances (in musical content) that the mine of folk music in this direction is far more restricted than the large repertoire would seem to indicate. There is an absence of harmony in the music of the Indians; and it was also found that there are many grades of vocal culture present among the different tribes. It is generally somewhat poorer than that found among white singers.

In the songs of some of the Indian tribes, coincidences have sometimes occurred that have set investigators upon fanciful and futile paths of research. That some Indian numbers exist that can be called tunes has been abundantly proved by Fillmore, Fletcher, Farwell, Cadman, and many others. But if one compares these examples with the folk songs of other countries, the poverty of the Indian repertoire is obvious. It is also evident that when these Indian melodies are sung or played while surrounded by modern harmonies, they lose a great deal of their original quality. However, the use of Indian melodies most certainly presents not only the tonal pattern of the Indians, but the literary and dramatic quality that is inherent in Indian fantasy and legend. While these melodies have no direct bearing upon American music, they most certainly serve to stir the imagination by bringing to mind a part of one of the historic epochs of our nation. They indicate, too, some of the motives and traits, even the spiritual traits, of the Indians. Therefore, the opening number of our program was taken from the *Indian Suite*, Opus 48, by Edward MacDowell, proving the adaptation of Indian melodies to orchestral works. One of the amusing things about this composition is the fact that it was published in Germany by Breitkopf & Hartell.

It was deemed necessary, after this Indian offering, to provide a background preceding the one hundred years that we intended to portray. It was but natural then that we should look to early New England for the real beginnings of American music; the stiff, formal, commonplace psalm singing of New England can be regarded as the true beginning of American music. The Englishmen who landed in Virginia a generation before the coming of the Pilgrims, sang their home songs with no attempt to create a new school of music. In fact, as one American writer has said, "They were merely a reproduction of similar events as they took place in England—music that took no root in American soil and brought forth no fruit of any kind."

The music that was developed in Puritan Boston and Pilgrim Plymouth was far less artistic than the songs of the Virginian Englishmen, but although their tunes had their origin overseas, they very quickly became indigeneous, and changed gradually from the original style, even as the Gregorian chant founded in France, became the *Cantus Gallicanus*.<sup>1</sup>

The early copies of the Psalters that were used in this country were all brought from European countries, but very few of them exercised any in-

<sup>1</sup> Bakers, J., *Ueber die Musik der Nord-Amerikanischen Wilden*.

fluence whatsoever upon American psalmody. The outstanding feature of the early music of the church was the custom of "lining out" the Psalms and hymns. It had its foundation in the scarcity of books in the early days of the Colonies. The "lining out" consisted of the minister or the deacon reading the text that was to be sung, line by line, the congregation pausing in the singing at the end of each phrase, sufficiently long to allow this piecemeal recitation. But it is to the everlasting credit of the clergy of that day that they worked hard to build up a better school of singing for divine service. The way of the pioneer has always been hard, and strong opposition was found among the rank and file of the church going people, because it was decided that skill in music was to be regarded as heterodox. A book published in London in 1673 states, "In Boston there are no musicians by trade." It is an absorbing study to follow the growth of music in the church. Among the earliest of the American composers, of whom we find mention, are: Reverend James Lyon (1735-1794), in sacred composition; and Francis Hopkinson (1737-1791), in the secular field. These were the two earliest of American composers, and both took up the study merely as an avocation.

The first American professional musician was William Billings, of Boston, who gave up his occupation as tanner to devote his time exclusively to music. He, too, started his musical endeavors by writing hymn tunes in four voices, doubtless attempting to create more beautiful and colorful tunes than had hitherto been possible. A further study of this subject plainly indicates that American music doubtless had its beginnings in religious music, and out of the "early seeds of what was almost 'cacophony' has come the American music that we have today."<sup>2</sup> However, it must also be noted, with great credit to the early writers, that some of the earliest tunes are still in use today. In these tunes we find sincere religious thought in their production.

All through the history of American music, we find unmistakable instances of the influence of foreign-born musicians. Even to the present day, we find that many of our outstanding composers were pupils of well-known foreign teachers; and in many cases, they demonstrate the influence of their masters.

It has often been said that during the early days of our nation, our forefathers were so busy attending to the establishment of our government and its policies, that they had little or no time for music. But even at that time, as was stated in the preceding paragraph, foreign-born musicians found the shores of America a haven of refuge for them. In George Washington's account book written when he was quite a young man, it is interesting to note that he paid five shillings and sixpence to attend a concert given by a well-known musician in Philadelphia. Francis Hopkinson seems to have held the limelight during the days of Washington. Mr. Hopkinson's home was quite a center for lovers of music, and he composed many songs and much chamber music. It is now a matter of history that, in 1786, Hopkinson sent his friend George Washington a group of eight songs that he had composed, together with a letter in which he set forth his claim that he was the first native American to compose and publish music. Washington's reply to this letter is a great tribute to music, because he remarked of the great powers of music and intimated that had he the belief necessary in the power of music, it would have softened the ice of the Delaware.

The next stage of American music that seems to attract much attention is the music of the Negroes. The first stage of the primitive Negro music

<sup>2</sup> Elson, Louis C., *History of American Music*.

which has been referred to as the "surge" song, may be compared to the old style of the "lining out" of a hymn. In many primitive style Negro Baptist Churches of today, a good singer, usually a woman, will lead off and the group will enter on the refrain. Whether or not this influence can be traced directly to the early hymn tune days or not, would be difficult to prove, but the fact remains that this custom is carried on even today.

The Negro idiom has been used with a great deal of success by many prominent American composers. As early as 1854, the picturesque sentiment contained in Negro melodies had been used artistically by composers. In 1885, George W. Chadwick used the Negro theme in orchestral work; and in 1894, Anton Dvorak used the theme more ostentatiously. This rich vein of melodic and rhythmic ore has been diligently searched out by many composers, and the results have been most interesting and impressive.

Another development of Negro influence in music is found in Negro minstrelsy, because without slavery the United States probably would have been deprived of considerable music which can be called American folk music. The Negro population of the southern states had one purely native form of entertainment—the Negro minstrel show; it represents a distinctively original contribution to the American theater. The Negro has a real sense of rhythm, an ability to improvise as well as to borrow, a background of deep emotionalism, and a rare understanding of happiness, all of which give him the ability to produce an entirely new type of music. The source of Negro minstrelsy is to be found in the soil of the Southland. Troubadours of the American Burnt Cork circle were entirely different from the minstrels of other lands and of other times, although they did possess a similar wonderful gift for improvising endless phrases. The minstrel was first introduced into other countries—to England and the continent of Europe—with only mediocre success, the primary reason probably being that foreign countries did not fully appreciate the peculiar American conditions from which this form of entertainment came. In 1799, Gottlieb Graupner sang the "Negro Boy," in Negro make-up at the Federal Theater in Boston. He won such applause that he sang his little song over and over again. Probably the first public presentation of what may be called a real minstrel show took place at the Barney Amphitheater in New York early in 1843, although there is still some question about the exact time and place. The study of Negro minstrelsy in America discloses a most interesting story of the development of a new field of entertainment, and, incidentally, it was definitely a new type of strictly entertainment music. Sigmund Spaeth's book *Gentlemen, Be Seated!* and many others give a most absorbing account of the history of this phase of American music.

Doubtless, America has many shortcomings in music, but there is hardly a single person who will deny the fact that one of the greatest composers of folk songs that the world has ever known was our own Stephen Foster. It is significant that he was born on the fiftieth anniversary of the ratification of the Declaration of Independence. His first composition was written when he was but fourteen, a composition originally written for four flutes. Foster did much to preserve the life of the Negro in music, because he was one of the first Americans to write the so-called plantation songs. It is interesting to note that one of Stephen Foster's teachers was a kindly German musician of Pittsburgh who did much to encourage him to compose music seriously. The



research work that has been done by Foster Hall<sup>3</sup> in Indianapolis is most commendable, and it is regrettable to find that many of Stephen Foster's songs have been lost. A study of the *Foster Hall Bulletins*, published by Foster Hall, shows clearly that Stephen Foster contributed a great deal to the folklore of America.

Stephen Foster lived unhonored and unrecognized. He is said to have possessed a gentle nature, but was too easily led into conviviality by his companions. His love for his parents was pathetic in its intensity, and his great reverence for the memory of his mother is very touching. Although some say that Stephen Foster had very little musical education, no one would deny that he possessed glorious poetic instincts. A serious study of the life and works of Stephen Foster will give his harshest critic a better, more appreciative understanding of the contribution he has made to American music.

When America was plunged into the Civil War, it was only natural that many patriotic songs should result from this tragedy: the early patriotic songs of America—songs that were written to fulfill a definite purpose to create an emotional atmosphere calculated to inspire the listener to a further demonstration of his love for his country. The history of these songs is very interesting and proves conclusively that the original thought that spurred these writers was a sincere attempt to use music for its rightful purpose. The historical significance of these patriotic songs is also of great value to a nation. The stories of the "Battle Hymn of the Republic," "Dixie," and "The Star-Spangled Banner" tell, better than any history, the emotional condition of the people at the time they were written.

During the nineteenth century, America had a flood of sentimental songs, songs that came from the aching hearts of people who left established homes behind them to pioneer new parts of our vast country. One cannot mention sentimental songs without mentioning the song "Home, Sweet Home." The words, at least, were written by an American, John Howard Payne, although the music is credited to an English composer, Sir Henry Bishop. Of course, there has been considerable argument about the origin of the melody used. Some say it is an old Sicilian air, while others maintain that Sir Henry Bishop actually wrote the music. Regardless of this controversy, it must be admitted that this song is one of the most beautiful of our own songs. It is perfectly true that many of these sentimental songs have little to commend them musically, but at the same time, it must be realized that they came from the hearts of the American people, people who, in many cases, had not the privilege of becoming acquainted with a better type of music. This sentimental music was easily understood by them, and, in many instances, carried with it a familiarity that could not be denied.

There is considerable argument as to the general worth of many of these songs; but since a folk song is intended only to portray some event in the lives of a people, or conditions under which they labored, one should not be too harsh in judging these songs. The people felt the need of the moment and the songs were doubtless made to fit the situation as it occurred. For example, the early songs of the cowboys—when range life was very primitive and the long evenings had to be passed in the big ranch house—were the result of their need to entertain themselves. They did this by singing of their

<sup>3</sup> Foster Hall was founded in 1930 by Josiah Kirby Lilly, of Indianapolis, as a memorial home for his famed collection "Fosteriana." The collection is now housed in the Stephen Collins Foster Memorial, situated on the campus of the University of Pittsburgh. The Pittsburgh Memorial was dedicated June 2, 1937.

lives and past experiences; oftentimes, they sang some half-forgotten melody, putting their own words to it and changing it to suit the particular mood of the moment. There are many, many examples of these earlier songs; although some of them are primitive and not of good musical value, it must be remembered that the music was used to portray the moment, and as such, its shortcomings may be somewhat pardoned.

To discuss modern music would require much more space than we can hope to have in this *Yearbook*, but right at the outset I do wish to say that I only hope American musicians will, in the future, attempt to understand more fully the purport and intention of so-called popular music. I do not intend to cause any discussion or argument about its place in American music. It is distinctively American. Gershwin, Grofé, Griffes and many others have attempted to develop this American idiom. Its harmonies are different; its theories are different. More demand than ever is placed upon the quality of the performer; in general it has many things to be said in its favor, and I believe that the criticism of this music comes only when it is performed poorly. It was with some misgiving that we presented W. C. Handy's "St. Louis Blues" in "Musica Americana"; but I doubt if there is any place in the world where this number is not known. Examples of good popular music are so plentiful that I will not attempt to mention them by name. It is encouraging to note that many of our prominent musicians are gradually adopting a kindly attitude toward this music.

Carl Sandburg, in his *American Song Bag*, describes in much detail, what he considers to be some of the most important folk songs of America. This book contains examples of almost every kind of music relating to various types of people. Mr. Sandburg traveled all over the United States talking to different people and students of American song lore in an attempt to learn from the people themselves something about their native songs. For example, his songs of Kentucky are very interesting but are rather unknown to the average person in America. He found new songs about railroad men; about hoboes; songs of the Ozarks in Missouri; songs about Lincoln and his campaign; and hundreds of new native ditties that could be classed as American folk songs. John Lomax traveled extensively among the cowboys of America to find more about their music. Even the song "Frankie and Albert," better known as "Frankie and Johnnie," has an unusual history. Some say it started in St. Louis; others deny this. But all these songs have about them a native quality descriptive of the particular situation as it happened; and although they may not be presentable to some audiences, they are a part of American musical life. Carl Sandburg has said, "As our American culture advances, it may be that classes will take up the 'Frankie' songs as seriously as a play by Molière or a Restoration comedy or the Provençal ballads of France." Some day, perhaps! But only through our own conviction shall we come to a better understanding of our art resources and how to use them. Most certainly it is not proper to ignore any part of American music, no matter what its quality and source, because perhaps from a few modest beginnings may come a deeper understanding of our country and its attitude toward music in general.

We come next to the development of the art songs of America. American composers seem to have made their best reputation in this domain of song writing. The song forms have been said to be the best foundations of the art of music. Yet, they were quite frequently looked upon as incidental musical forms. William Treat Upton has written a very interesting book called *The*

*Art Songs of America*, which clearly demonstrates the many varied influences on American art songs. The first form of the art song takes the appearance of a folk song, a simple melody and a simple accompaniment. Sometimes it only consisted of a metrical tune set to a metrical text. Very often, indeed, there was little correspondence between the words and the music. However, when the melody fits the general mood of the text, we find it is simple in appeal, which is demonstrated by the folk songs of Stephen Foster. However, the development of art songs today has reached new heights. The songs are freer, more attention is paid to the text, the accompaniment is often brilliant yet unobtrusive, and, in many cases, the music and words become so welded together that the one could be performed without the other with equal understanding.

Chanteys and sea songs came following the War of 1812. The sailing vessel was still the glory of the sea and a song was very essential when the ropes were being pulled. True, Americans sang the sea songs of England perhaps more than the few chanteys that are known to be American. But those that are native to us have come to be known as a part of American folklore. The coming of machine equipment on our vessels has unfortunately done away with the old need of song.

It has been said, "The height of choral perfection is the setting of noble words to noble music," and American composers are certainly realizing this more than ever. The greatest difficulty in presenting the achievements of today in choral literature, with or without orchestral accompaniment, is elimination. America can hold her head high in the choral achievements of today.

I have said nothing about the work of American bandmasters and their music. Their work in this field is well known, and as the years go forward there can hardly be any doubt that we shall go onward and upward, ever improving the quality of American band music. In our public schools today, we are turning out thousands of American children who know much more of the value of music than did their parents; and there is no doubt that in years to come, the resultant appreciation of music will make the lot of the American musician much easier.

In conclusion, I should like to say humbly, that I sit on the fence if it comes to an argument about American music. If you feel inclined to make issue or argue about the value and quality of American musical art, do so; but before judging its inherent value, give some time and consideration to the study of the varied conditions under which the music was produced. Remember always, that the first American composer lived less than two hundred years ago.

# THEORY AND PRACTICE

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IN THE FIELD of industry, theory and practice are closely related. For example, before a manufacturer announces a new refrigerator, automobile, vacuum sweeper or other article designed for wide use and to be marketed on a profit basis, he calls upon his departments of research, invention, mechanics, and construction. After a product has been projected, planned, and constructed, it is subjected to a series of most rigorous tests in an effort to determine whether it is free from structural and other defects. Finally, after its merits have been proved, the machine is turned over to a promotion department and placed on sale.

In the realm of education, there is less relationship between theory and practice. Some person, often a college professor, hits upon either a new *way* of doing something, new materials for *pointing the way*, or a combination of method and material. It may or may not have been subjected to a test of value. In lectures before the public, in magazine articles or books, perhaps in summer courses for teachers, he presents this new method or material. People who are exposed to the idea are asked to believe in it without subjecting it to any tests, and they often put it into practice in their own situations for no stronger reason than that it has been recommended by its sponsor. Now, of course, all of us buy articles of merchandise on the word of advertisers; but in a highly competitive field such as that of electrical appliances, we have this protection—the seller knows perfectly well that if his product does not work the way the advertisements say it will, the venture will not be a commercial success.

In education, it seems to be more difficult to detect a spurious article. Some theory sounds interesting so it is highly propagandized and given widespread acclaim when it may have no very great merit. School teachers go through series of experiments with one fad after another, some of which prove valuable and many of which are speedily forgotten. This lost motion is due to the inability or unwillingness of teachers to resort to experimentation and research. It is so easy to continue the old way or accept blindly some new one. Music educators have been particularly slow to use a laboratory method in evaluating teaching procedures. A vast majority of us do things because we have always done them that way or because we have been indoctrinated in some educational institution. Ask a teacher why he does things in a certain way and he may have no satisfactory answer beyond the statement that "the manual says to do it that way," or "Professor So-and-So told us to do it this way."

The experiments conducted for so many years by Dr. Seashore and others interested in testing musical talent and skills have been pooh-poohed by the music educator, oftentimes when the alleged educator had very little knowledge of the tests themselves and had really not made any attempt to find out whether they have merit or not. The construction and application of tests is one of the few scientific approaches to the teaching of music that we know anything about. But we have made almost no use of them. Most of our work is done according to rule of thumb and our procedure is based upon reasoning entirely empirical. No particular group of people is responsible for this condition. We are all guilty. Now, I propose that we submit any proposition for the improvement of the teaching of music to analysis, investigation, and experimentation. Let us be as scientific as we can. We might start with a few

of the notions that we hear a great deal about and submit them to scrutiny. Later on when we get home, let us conduct some experiments in an attempt to check upon their validity. Four *theories* of current interest in music education will be suggested as worthy of scrutiny.

### I. CREATIVE MUSIC

The theory is advanced that through making instruments of their own, making songs of their own and then playing the songs on the instruments, children will benefit from an approach not to be found in conventional practices. This may or may not be tenable. If the class is conducted by a skillful musician, one who is mechanistic enough to ensure that the instruments will sound well and in tune, and musical enough to ensure tunes that are correctly notated, a splendid result may be achieved. But what often happens? An enthusiastic leader persuades a group of unmusical teachers to undertake a creative music project. The result is a miscellany of instruments, percussion, wind, and string, poorly constructed and not in tune with themselves or anything else. On these crude instruments, the children play songs reminiscent of what they have heard through their rote material, over the radio, at the movies, or in Sunday school. The children really have not created anything. They have recreated fragments of melodies from their limited experiences. They have taken part in a project from which they have derived a certain amount of satisfaction constructing something. They might have received the same satisfaction through constructing a doll's house, a toy sled, or a necktie rack. Question: Did the benefit in making the instruments come from the constructive effort rather than the musical result, and could the children have learned as much about notating music through exercises in dictation provided by the supervisor?

These are questions which should be answered by some person who has subjected the theory to some form of measurement. It may be that unless the creative music project is undertaken by a teacher who is a well-trained musician, it is of questionable value. Well then, let us question it and not go off halfcocked about the creative approach to the teaching of music just because some theorist insists that it enables children to express themselves. They can express themselves just as well on a beautiful piece of music by Mozart as they can on a worthless piece of music which they have put together with the aid of a teacher.

### II. MUSIC INTEGRATION

It is very fashionable in certain circles to so tie in the teaching of music with that in other fields, that music is thoroughly *integrated* with the entire curriculum. The integrators say, "You musicians want to teach music for the sake of music. That's all wrong! You should cultivate the whole child and the way to do that is to relate music to all of the subject fields." So we have to find songs to work into the general program of studies. With the social studies, that is relatively easy, because there is an abundance of folk material for our use in connection with the teaching of history, geography, languages, etc. But when it comes to inventing tunes for singing the multiplication tables or composing songs about the brushing of teeth and so-called health chores, the business of integrating music with the general school subjects becomes ridiculous. Has anybody ever demonstrated that the integrating process will yield a better result than the more old-fashioned system of teaching music because children have fun making music?

## III. THE NONSYLLABIC METHOD OF TEACHING MUSIC READING

There has been a tremendous amount of unsubstantiated ballyhoo for this, that, and the other system of teaching reading. It may be done by syllables, numbers, letters, the slip and slide, the "loo-loo," or the plain guessing method. The advocates of any of these means to musical skill might be able to demonstrate that they can produce results with their methods. Without doubt a skilled musician, well versed in the fixed-*do* system of sight reading, could take a group of children through a series of some months of daily lessons and produce excellent sight readers. So could a skillful musician with any particular scheme, whether it is based upon fixed *do*, movable *do*, letters, or numbers. But there has been no experiment conducted on a broad scale, covering hundreds of groups of children of various grade levels and varying abilities, utilizing several approaches to sight singing and comparing results. Possibly any such experiment is impossible because of the difficulty of securing properly controlled groups. What do we have? Somebody in a school system tries, in a local way, a new method. He becomes enthusiastic about it, proclaims it as vastly superior to anything else and a solution of all of our reading difficulties. But that claim is still just a claim, just a theory.

It may be well to inquire: "Why do so many people cling to the movable-*do* system?" Because, the country over, the elementary school music is still taught largely by the room teacher, who is not likely to be a musician. Her musical knowledges and skills are but slightly greater than those of the children under her tutelage. Without piano and other paraphernalia and with nothing but a set of books and a pitch pipe, she is obliged to teach the rudiments of music in a very simple and easily understood way. She uses the syllabic, movable-*do* approach, because it is the one she knows and can easily pass on.

When we have a musician in charge of music instruction in every room, we shall probably have more experiments and more systems of reading. We may be some years reaching that stage. In the meantime, let us not be too ready to throw aside a system that works well with teachers of limited training in favor of systems calling for highly developed musicianship on the part of the teacher.

## IV. PROGRESSIVE EDUCATION

Progressive education is the current educational fad, the panacea for all our educational trials and tribulations. What is it? In brief, it is a type of education which ensures: (1) a high degree of pupil initiative; (2) wholehearted pupil participation; (3) the maximum development of each individual; (4) a high degree of creative activity.

Advocates of progressive education claim that their philosophy does not propose to do away with the drill which teachers find necessary to the acquisition of skills. Nevertheless, they view with suspicion, if not alarm, many of the routines which music teachers employ for the establishment of skills on the ground that the average child will never use the musical skills resulting from well-organized musical routine. So actively is the progressive education idea being promulgated and so highly is it publicized that it may be well to point out certain dangers to music teaching which seem inherent in the philosophy.

(1) There is likely to be an overemphasis on creative music. This is due to the fact that the progressivists give creative activity high ranking among educational objectives. The chief fallacy in the creative music project has

already been pointed out, and as has been indicated, there is often misunderstanding of what creative music is. There are those who contend that when singing, playing, or listening to a beautiful tune, the child is just as truly creative as when he reproduces from his musical experience some fragment of a tune which he thinks of as original. Here is a quotation from Surette's contribution to "Creative Expression": "A child in a group singing happily a beautiful song into which he throws his whole being is creative in the best sense of the word; a child sitting in a group listening intently to a beautiful composition is creative in proportion to his capacity to feel vividly, to hear accurately, and to think the music with the composer."

(2) Since musical skills are said to be things for which the common man has little use, they are not considered worthy of acquisition and the time spent upon them is considered wasteful. This theory ignores the fact that musical skill can make possible a wide field of musical enjoyment. Children who can really read music fluently have far greater capacity for the enjoyment which comes through musical participation than do those who must learn everything by the slower process of imitation.

(3) Since the progressivists endeavor to enable each child to achieve his maximum development, group activity is often insufficiently stressed. In this connection, it seems unnecessary to recall the fact that the most generally satisfying musical expressions are likely to be those of groups rather than individuals. Where did all our beautiful folk literature come from? It grew out of the activities of people who played or sang or danced together for the sake of the pleasurable experience of the individuals engaging in group activity. Inasmuch as the social values of music are widely accepted, considerable emphasis on group musical activity seems justifiable.

(4) Failure to hold children to high musical standards is another danger. In the progressive school, there is likely to be a lot of talk about music, considerable so-called sharing of experiences, and a great deal of noise. The drill and repetition necessary to produce a really beautiful musical performance is not considered progressive unless the children enter into the drill wholeheartedly because they see need for it. Otherwise, it smacks of indoctrination and rule by force from outside the child. If the drill is carried on because the teacher wants it done that way, rather than because the children purpose it, it is not progressive. Whatever the reason, children in a progressive school never seem to engage in a finished, really musically enjoyable performance. This is to be regretted, because children, as well as adults, enjoy being led to do things very well. Children are very shrewd judges of real worth and half measures and quarter results offend them.

Can the music teacher arrive at a reasonable compromise between her own desire to produce a beautiful musical result and the objectives of progressive education? Let us suggest a few guiding principles for the teacher of music:

(1) In all of the music work carried on on any level, enjoyment should be stressed. If the music lesson is not fun, then it is not worth while. But it may be fun to practice, and the ability to sing up and down a chromatic scale in tune may give pleasure. Certainly, the performance of beautiful music in a beautiful way is likely to be as soul-satisfying as any experience. If it is soul-satisfying, it is truly enjoyable.

(2) Let the teacher help create among the children a feeling of need for skills. The development of skills for their own sake is a useless performance,

but any group of children can be led to see that musical skills open up to them a whole world of music that would otherwise be beyond their abilities.

(3) Let us create a high standard of values as to technique, interpretation and materials. There is no need to stress further the matter of technique. In the case of interpretation, it might be well to bring children to some insight into what constitutes an artistic performance. If children could acquire discrimination in this manner, they would not be so easily satisfied with some performances that pollute the air. As to materials, there is so much truly worthy music available to all of us that it is a pity we do not do more to establish some means of judging artistic merit.

The musician will probably never become an ardent researcher or experimentalist. However, one may derive considerable pleasure from trying out new theories; and more and more, teachers of music are experimenting in the classroom in an endeavor to improve and make more interesting the teaching of music. But since the proof of any pudding is in the eating, let us restrain our enthusiasm for new methods until we can demonstrate their merit beyond any reasonable doubt. In other words, to theory add practice, to conjecture add proof.



# THE ESSENTIALS OF ELEMENTARY SCHOOL MUSIC

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WHAT ARE THE ESSENTIALS of elementary school music? This is a question of the highest importance for our thinking and for our work. It is so easy to concentrate our attention upon what is secondary rather than what is primary! Indeed, many of the pressures and influences to which we are subjected in the practical job of running a school—routine details, the demands of fixed schedules, the drive for immediate results with which to satisfy the less thoughtful—actually lead us away from the things in our work which matter most on any reasonable estimate. And so our planning and our self-evaluations go astray, for we are apt to judge ourselves on the basis of a spurious efficiency, an efficiency which accomplishes secondary things while leaving out of account what really matters. So when we ask ourselves what the true essentials of our work are, we come face to face with the issues on which its vitality and significance depend, and find ourselves looking for a practical criterion for determining what we should try to do.

Let me begin by indicating certain lines of thought in regard to the essentials of the elementary school music program with which I cannot agree. For the moment I shall have to state my disagreement dogmatically, but I hope that the reason for what I am about to say will emerge clearly as I proceed.

(A) We should not look for the essentials of our program in any list of specific skills. It is very tempting to do this, and as a matter of fact such a line of thought is very common. The reason is that certain skills—note-reading skills, vocal skills, etc.—are very tangible; and if we set them up as our primary objectives we can develop what looks like a very practical program, and evaluate it very convincingly. Without for the moment going into the reasons for my statement I wish to say that while skills are not without a genuine importance, they should never be treated as essential aims and essential outcomes. A program oriented primarily toward such skills is sure to be fundamentally defective.

(B) We should not look for the essentials of our program in a list of specific activities. Here again we have a tempting mode of thought. It is easy to say that an elementary school program which includes vocal activities, rhythmic activities, reading activities, instrumental activities, creative activities, and listening, is a good and well-balanced program. And indeed a balanced sequence of activities is of great importance. But they are means, not ends; and unless we consider them in relationship to ends more ultimate than they are themselves, we shall be very apt to direct them badly and to evaluate our work on a misleading criterion.

(C) Again, we should not look for the essentials of our program in a list of specific materials. Good songs, good instrumental compositions, good materials for listening are of course very desirable. But here again we are dealing with the means only. The ends which we seek can be realized by a wide variety of means, none of which are in the true sense essential.

(D) Lastly we should most certainly not look for the essentials of our program in any particular method or methods. Whether we use movable *do*, fixed *do*, or no syllables at all; whether we adopt the scale approach or the tonic chord approach; whether we prefer rhythmic or eurythmic does not greatly matter in and of itself. The amount of heat which can be gen-

erated in discussing these matters strikes me as nothing less than absurd. The probability is that there is no best method of teaching, and that the method one chooses depends upon one's pupils, and upon one's own proclivities.

What is essential in our educational program is the people with whom we are dealing and whom we are trying to serve. I really cannot say whether this is a doctrine of "progressive" education, or of "standpat" education. Moreover, I do not care. It is assuredly no new thought. It is not a "panacea," or a pedagogical fad. It is a piece of sheer realistic common sense which has been stated again and again, which is forgotten a hundred times a day in every school in the United States, which is still absolutely and obviously true, and which can never be repeated too often. Education is not teaching things to people, but modifying the way they live. The realities of education are to be found only in the actual influence exercised by the school upon the lives and actions of the pupils. Surely, it takes no very deep and difficult thinking to see this. Just what good did going to school do you? Many of the things you learned there you have forgotten, therefore, they have had little enough effect upon your living. But it is very certain that influences there were brought to bear upon you which have shaped your character and so your destiny in the world. These influences may have been very casual. You may not have known at the time that you were receiving them, and others may not have known at the time that they were exercising them. They may not have been deliberately planned at all. But if they truly affected the way you have lived since and will live in the future, they constitute the real educational effect of the school upon you.

So, if you want to see the essentials of your music program, look at the children. Look at them not as pupils, but as people. They have lives to live, in the present and the future. They have all sorts of contacts, interests, problems, tendencies. The value of your music program depends wholly and solely upon its effect on their living, now and later on. Nothing else really matters very much. Your job is to help these people to live better and more fully, with greater happiness, with greater richness, than they otherwise would. Your means is the art of music. Here is the clue to the educational labyrinth, the touchstone of what is worth while.

Once you take this viewpoint, once you begin looking at your children, not as pupils to be taught but as people to be helped, you will begin to see many interesting and important things.

(1) You will see that every one of these people with whom you are dealing has a permanent and insistent *need for beauty*. Why human beings long for, seek for, and persistently try to create beauty in the world about them, I shall not here try to tell. That they do is undeniable. From the Stone Age to this present day, human creatures have always wanted to beautify the world about them, the world which they could see, and the world which they could hear. They have never been satisfied with understanding the world, or with using it for practical convenience. They have always tried to shape it up for aesthetic values. Therefore, as you look at some child in your class and think about the life he will live, and the kind of person he is and will become, you may be sure of one thing: his need for beauty is as insistent and genuine as his need for companionship, or for reassurance, or for a feeling of personal worth and success. Just how, or where, or when this need will manifest itself, you cannot tell. But you may be sure that it will manifest itself; for a life without beauty is a life incompletely human.

Hence, one of the essential tasks of the music program is that of bringing

beauty to the child—beauty in a peculiarly compelling form—tonal beauty. And the program should be consciously and definitely planned with this in mind. It is one of the things that is an absolute requisite to genuine educational success. If the child is not brought to an apprehension of the possibility and meaning of tonal beauty as an element in life, the program fails, no matter what else is achieved.

How shall this be done? By listening? Most assuredly. I am convinced that, for reasons never quite clear to me, music educators have greatly underrated the importance and value of listening. Lip service is usually paid to it, but when we come down to the practical details of planning schedules and spending hard cash, it is often left until the very last. But of course listening is not the whole story. The child has within himself a medium for the immediate personal creation of beauty—his voice. And this is the primary purpose for which he should be led to use his voice. I often think that we say too glibly and accept too unthinkingly the slogan, "the beautiful singing of beautiful songs." Experiences such as these, in childhood, can have a truly priceless educative value. They can, and, indeed, they should, be in the literal and full sense of the word, unforgettable experiences. If we are leading children into the beautiful singing of beautiful songs we need make no excuses nor introduce no ulterior motives or purposes. We are revealing to them, in peculiarly intimate and compelling fashion, what tonal beauty really is, and if we do no more than this, it is enough. You need not defend such singing by saying that through it children learn to read the score, or to coördinate the vocal mechanisms. Such outcomes may and can flow from it. But they are not the reasons for advocating it, and we should never put them first in our thinking and planning. Let us make our elementary school music program a program of varied, significant, and unforgettable experience with tonal beauty, and it will succeed.

(2) Again as we look at the child before us, we see a being whose chief business in life is the business of growing up. Perhaps this is true for all of us; but it is pre-eminently true of the child. The sequence of his growth is crucial for the whole of his future living. And so, if we understand him aright, we want him to grow up in music rather than to learn music.

This means at once that we should beware of distorting the sequence of growth. You have no doubt heard of the ancient and abominable practice of distorting the physical growth of children in order to make them into commercially valuable freaks. Sad to say, our schools only too often bring about similar though less dramatically obvious distortions of mental growth. We may be quite sure that the normal sequence of growth is being distorted when we try to force upon the child a skill for which he has no inner need, no inner "readiness." I know that this sounds like rather wild "progressive" doctrine, and that it is hard to put into practice. But it happens to be one of the fundamental laws of mental development. We can, of course, disregard it—in fact we often do. But then the same thing happens as when the engineer disregards the principles of physics. The structure which we build will not stand up. The skill never takes root in the personality, and soon falls away.

Also our conception of growth as basic in education indicates the extreme wisdom of delay, and the extreme unwisdom of trying to hurry development unduly. Many of our troubles in teaching simply come from the fact that we are trying to teach skills too soon. Let us remember that the child becomes better and better able to learn complex coördinations and complex perceptual tasks as he grows older. For my own part I am convinced that to begin

reading in the second grade is to begin it too early. We lose nothing at all by wise postponement. The skill develops just as well. And we gain immense values, because we can build a richer and more human program, which furnishes the proper foundation for the development of precise and high-grade skills.

(3) Again, as we look at the child, we see the vital importance of attitude and interest. It is always a mystery to me why anyone should think interest and attitude are unessentials in education. Assuredly, they are not unessential in life. The choices you make, the decisions you reach, the things you choose and reject, all these depend upon your attitudes and your interests. Let me shape up a person's interests, and I will come close to making him the sort of person I want him to be. Moreover, attitudes and interests have a permanence which is lacked by specific knowledge and specific skill. You may forget a fact, but you are far less apt to lose a mental attitude. And lastly, attitude and interest are the motive forces of all our best learning. One needs no elaborate array of scientific evidence to see that this is so. Just look at your own experience in life, and ask yourself whether you do not learn things infinitely better when you learn them willingly and eagerly than when you learn them simply because you must. Of course, I do not mean that you can learn anything and everything simply by wishing to do so. But who can possibly deny that the learning which we do most rapidly and most thoroughly and which stays with us longest, is that which is done under the impulsion of interest. So far as I am concerned I refuse to make any apologies for advocating interest in education. When people call this soft stuff I am afraid that to me they sound merely foolish. Interest is important in education for the obvious reason that it is supremely important in daily life.

Please understand here that I am not disparaging the importance of skill and power and expertness generally. But the paradox is that when we drive for these outcomes as ends in themselves, we do not attain them either rapidly or securely. We want skill and expertness to reinforce interest and carry it forward. But also, if we are wise, we shall plan our work with the thought that in the normal and natural course of learning, which is also the most efficient course, skill and expertness are generated out of interest and attitude. Indeed, one might almost say that a skill, properly understood, is an interest rendered highly specific and applied to a very definite and detailed problematic situation.

A question often raised is what the secondary school should properly expect in the way of musical accomplishment from the elementary school program. Notice that I have said "what it should properly expect." Unintelligent teachers in the secondary school, whose chief aim is to form quasi-virtuoso performing groups in which the pupils are in effect exploited for the sake of the director's reputation, should be categorically told that we will refuse to give them what they want. But I believe I have already mentioned the three foundation stones on which a superb program of music in the secondary school can be built: authentic experience with musical beauty, a sequence of growth in music which furnishes a fertile soil for the inculcation of all needed skills, and a strong bent of mind towards music. Any secondary school teacher who finds such equipment as this common in the seventh grade has every reason to rejoice, and if he complains that specific skills are not exactly as he could wish them to be, one can only say that he fails to apprehend the nature of the true essentials of the elementary program.

## A MUSIC PROGRAM FOR ALL LEVELS OF INTELLIGENCE

FRANK C. BIDDLE

*Director of Music, Public Schools, Cincinnati, Ohio*



IT IS THE HOPE of our committee to present in this panel discussion, some practical suggestions for a program to enrich the course usually known in the senior high school as general music vocal, by including suitable courses for varying levels of musical intelligence. We are omitting any lengthy presentation of the necessity for such a program believing that we all are agreed that the individual differences in musical ability, interest, and needs of our pupils should be recognized and further provided for with a greater variety of courses planned to develop as fully as possible each in its own particular bent. Since the problem was stated and discussed in all of our six United Conferences last year, it is our plan now to make definite suggestions for the carrying out of such a program.

Homer W. Anderson, superintendent of schools, Omaha, Nebraska, reminded us in the North Central Conference that the American philosophy is equal opportunity for all, according to their abilities, interests, and desires. He said, "We have come to learn that there are individual differences not only in size and physical appearance, but differences in mental capacities, feelings, interests, and desires."

William S. Larson, of the Eastman School of Music, said to those in the Eastern Conference: "As a result of many studies, educators are now asking not only what subjects are of most value for students as a whole, but also what subjects are of most value for different individuals. What type of curriculum is best for the peculiar capabilities of this or that particular student? Emphasis has shifted from the desire to give the same opportunities to every child to a plan which provides a multiplicity of offerings, from which may be selected those which correspond to the innate potentialities of the individual. The enrichment of the curriculum is in large part due to this change in viewpoint.

"In order to provide for a suitable program in music that will meet the needs of individuals who differ in talent, it will be necessary to have some form of segregation, whereby a type of instruction may be offered which will conform to the musical needs of the students who differ so widely in their musical aptitudes. A plan which recognizes various levels of talent may be arranged that will provide a level of instruction in keeping with the capacities of each. It matters less whether a segregation of classes is done by means of talent tests or by keen observation, or whether any formal plan of segregation is used; the chief point is that the recognition of the principle will result in more efficient music instruction. The custom of training all children in the same way, and then selecting by one means or another the most proficient for public performance, with the inference that the results are typical of the music program in the schools, should give way to a plan in which there is a selection of talented students who will eventually become the performing group. But in addition, time should be allowed for a suitable course of instruction for those at other levels who do not have the capacity to meet the musical requirements for public performance."

Similar convincing and conclusive discussions were given in our other Conferences last year so that no doubt we are all now quite ready to say in the vernacular of our pupils, "So what?" If only we could get the quick action that such a question implies, asked in the brusque manner so characteristic of our youth! Perhaps these suggestions will aid in some small way.

### A Suggested Music Program for Senior High Schools To Fit All Levels of Musical Intelligence

This proposed program is based on the general principles set forth by Edith M. Keller and her committee in the book *Ohio High School Standards for 1937*. First, we shall present the objectives and guiding principles as follows:

#### OBJECTIVES

- (1) To enrich the cultural life of every individual through worth-while musical experiences of an emotional, spiritual, and æsthetic nature so that all may be developed as intelligent consumers of music.
- (2) To provide for richer school, home, and community life.
- (3) To stimulate, discover, and develop the musical possibilities of the pupils.
- (4) To develop an understanding of the art of music in its relation to the other arts and an appreciation of its contribution to civilization.
- (5) To provide opportunity for individual and group social development so that music may function as a worthy occupation of leisure time.

#### GUIDING PRINCIPLES

"The music program in each school must be varied, articulated, and adapted so as to furnish each ability group with an appropriate activity and to develop each to maximum power. We may assume three general levels for the classification of music work as a practical means of providing musical opportunities for all. Each school should strive, insofar as possible, to provide opportunities suitable for each section: (1) *general experience groups*, (2) *performance groups*, and (3) *selective groups*."

#### PROPOSED PROGRAM

##### I. GENERAL EXPERIENCE GROUPS

A. *Prepared Music Assembly*.—One period per week, no credit. This would be the only compulsory music and would be required of all pupils throughout the four years. The instruction would stress the appreciation rather than performance phase and would be presented to as large groups as seating capacity permits. Use of song slides is recommended instead of music books.

Quoting from *Ohio High School Standards*, these assemblies "should provide for the singing of a variety of good school, patriotic, religious, folk, and community songs. If pupils are seated according to voice classification, good part singing is possible. There should be opportunity for listening to good radio programs, phonograph records, and for general appreciation work. The assembly is a logical place for the performance of the regular musical organizations, small ensembles, and the talented individuals of the school. It provides stimulation for good work and aids the development of discrimination and appreciation in the student body as a whole.

"Music may function in the assembly in the following ways: general group singing, performance of the school musical organizations and talented soloists, and outside musical talent. Consideration should be given to all three."

It is advisable when possible to have the high school orchestra accompany the singing in these assemblies. In fact, the orchestra should be assembled early so that it may play a number as the student body enters. An attitude of enjoyment should prevail throughout. For the performance phases, in which the group is expected to participate, numbers should be selected which the pupils can render easily and with a feeling of success.

B. *Music literature and appreciation.*—Credit on the basis of laboratory work. Two periods per week, arranged if possible to dovetail with beginning chorus.

"This course is designed for the pupil who may not be interested in performance but who desires a greater appreciation of good music literature. The study of such, through intelligent and discriminating listening to musical masterpieces, is an important course for any pupil. The program may be centered about interesting units of work related to other curricular subjects.

"In order to teach such a course effectively, it is essential that abundant music material be available. It is not sufficient merely to talk about music. The phonograph and an adequate library of good recordings, the radio, talented soloists, music organizations in the school, and professional musicians in the community make possible a wide range of interesting materials."

## II. PERFORMANCE GROUPS

A. *Vocal*: All credit on basis of laboratory work.

(1) *Beginning Chorus.*—Two periods per week. Boys and girls meeting separately for one period and together for one period. Open to any pupil who can carry a tune with others.

"Singing is a natural means of self-expression and provides opportunity for the greatest number of pupils. Voices should be carefully classified, and appropriate four-part material of suitable range and difficulty should be used when possible. A study of worthy music literature with emphasis upon good tone quality, intonation, enunciation, pronunciation, clearly defined accent, rhythm, and phrasing is essential to the development of musicianship. Creative and imaginative interpretation, which is expressive of the mood of the text, makes possible both emotional and æsthetic experiences of great value."

(2) *Advanced Chorus.*—Three periods per week. Girls and boys meeting separately two days per week. Girls and boys meeting together one day per week. Open to those who have done satisfactory work in (a) beginning chorus, or (b) junior high school choir. The work of this class will be the same as the beginning chorus in kind, but more difficult in degree.

B. *Instrumental*:

(1) *Class Instruction.*—Minimum of one period per week per year. Though it is recommended that instruction in instruments of the orchestra and band begin in the elementary grades or in junior high school, there are pupils in the senior high school who need such instruction prior to being admitted to the band or orchestra.

(2) *Beginning Orchestra.*—Two periods per week the first semester and three periods per week the second semester. Admittance by examination.

"The orchestra provides an excellent type of instrumental experience and affords opportunity for pupils who are interested in the stringed instruments. Balance of instruments is important. Without it the organization is ineffective and uninteresting both to those who participate and to those who listen. There is a wealth of fine literature available for the orchestra. Emphasis on good intonation, proper tone production and interpretation is essential to good ensemble work and aids materially in making possible worth while musical experiences."

(3) *Beginning Band.*—Three periods per week the first semester and two periods per week the second semester. Admittance by examination.

"A band is easy to organize, is more spectacular and, frequently, is more popular in its appeal than the orchestra. However, a good orchestra should be

developed first. The band should follow as a natural outgrowth. In addition to a marching band, a concert band should be the goal of every high school which supports such an organization. As in the case of the orchestra, a study of good literature with attention to balance, intonation, interpretation and the like are important. Provision should be made for two levels, beginning and advanced."

### III. SELECTIVE GROUPS

*Music Majors.*—"Standard tests of musical aptitude and achievement will provide valuable guides in determining the advisability of music as an intensive study. When a pupil has exceptional musical ability and interest and shows that he can profit culturally and vocationally from the study of music, he should be encouraged to take enough music to secure one unit of credit each year, taking only three major subjects in addition to music. A major may consist of such group work as chorus, choir, glee club, orchestra, band, small ensemble, music literature and appreciation, theory, harmony, and applied music. Pupils who are studying applied music for credit, either in school or with private teachers shall be required to participate in some musical organization in the school."

#### BASIS FOR CREDIT

"A course in music meeting five periods a week for one year and requiring the same amount of outside preparation as any academic subject shall receive one unit of credit. Courses such as chorus, orchestra, and band which meet five periods a week for one year and do not require outside preparation shall receive one-half unit of credit a year, or credit on the laboratory basis.

"No less than a minimum of two periods of at least forty-five minutes a week for one year shall be accepted as credit for graduation. Credit for this may be one-fourth unit. Not over one unit made up of fractional credits of one-fourth shall be counted toward graduation. Only fractions of one-fourth, one-half, and three-fourths shall be recognized as final credit.

"Two units are recommended as the maximum in such organization work as chorus, choir, glee club, orchestra, and band. Not over two units may be secured in applied music."

A. *Elementary theory and harmony.*—Credit on the basis of prepared work. Three to five periods per week. Outside preparation, one-half to one unit a year.

"This course should emphasize keyboard work, rhythm, sight singing, ear training, fundamentals, melody writing, and other types of work for the development of musicianship."

B. *Advanced theory and harmony.*—Credit on the basis of prepared work. Three to five periods per week. Outside preparation, one-half to one unit a year.

"Elementary theory and harmony are prerequisite. This course should provide a more intensive study of harmony and form with emphasis upon creative activities. It is designed for the pupil who is interested in music as a major."

C. *Applied music.*—Piano, voice, harp, violin or other instruments of the symphony orchestra and band. One private lesson a week per year. One hour daily practice. One-half unit a year.

"Applied music may be studied with a teacher employed by the school or with a private teacher. Work taken with teachers employed by the school is subject to the same regulations as that done in other subjects. Instruction in applied music with private teachers may, at the option of the local school, receive credit by examination."



D. *A cappella choir*.—Five periods per week. Open to those who have done satisfactory work in, (1) advanced chorus, or (2) junior high school choir; membership to be determined by balance of parts and to be highly selective, as well as elective.

"This organization should function for the pupils of the finest musical ability. Balance of parts, good intonation and fine interpretation of the best music literature, both of the accompanied and unaccompanied type, suitable to the abilities of various individual groups have a place in the repertoire of such an organization."

E. *Voice class lessons*.—Two periods per week. This class would be planned to care for the "solo voices" of the chorus. There should be a division at least of beginning and advanced pupils into separate classes. If there is a sufficient number in the advanced group, further division into soprano, alto, tenor, and bass is recommended.

F. *Advanced band*.—Three periods per week the first semester and two periods per week the second semester. Admittance by examination.

G. *Advanced orchestra*.—Two periods per week the first semester and three periods per week the second semester. Admittance by examination.

H. *Small ensemble*.—Though much of the value of small ensembles is seen in the additional growth it offers the superior pupils, often working independently of a faculty member, "free periods" should be scheduled during which these groups may report for help and for the instructor to note progress. Rehearsals at the homes of the members should be strongly encouraged.

#### SATURDAY MORNING "SCHOOLS OF MUSIC"

Many school systems find satisfactory results in offering music instruction on Saturday mornings. In cities having a number of high schools, this includes only the added experience of an all-city ensemble; but in other cities, it consists largely of class instruction.

#### EXPLANATIONS OF "SUGGESTED SCHEDULE"

Of course in schools attempting to carry on this program, it is understood that the school would be large enough to require at least two instructors, perhaps one vocal and one instrumental. The more teacher time available the greater the number of sections of classes, such as beginning and advanced choruses, that can be scheduled. Where the teacher can effectively handle large groups, one section each has been found sufficient for schools of two thousand.

For schools which are unable to offer this elaborate program certain subjects can be combined, such as (1) a cappella choir, voice class, and small vocal ensembles; (2) beginning orchestra and band with instrumental class instruction.

Scheduling the music appreciation class at the time of the Damrosch Music Hour, enables the instructor to include this instruction on Fridays, with a preparation on Wednesdays preceding if so desired.

Variation as to the number of periods in the school day in school systems would perhaps necessitate omitting at least one period.

[NOTE: A suggested program of vocal music for all levels of intelligence prepared by Frank C. Biddle as chairman of the Committee on Senior High School Vocal Music follows this article. The paper was read before the senior high school vocal music section of the National Conference, meeting in St. Louis, March 28, 1938. Other papers on this subject are also published in this volume.]

## SUGGESTED SCHEDULE

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
First	Advanced Chorus (Girls)	Advanced Chorus (Boys)	Advanced Chorus (Girls)	Advanced Chorus (Boys)	Advanced Chorus (Boys and Girls)
Second	Voice Class (Beginning)	Voice Class (Advanced)	Voice Class (Beginning)	Voice Class (Advanced)	Voice Class (Beginning)
Third	A Cappella Choir	A Cappella Choir	A Cappella Choir	A Cappella Choir	A Cappella Choir
Fourth	Conference for Small Ensemble (Lunch period)	Conference for Small Ensemble (Lunch period)	Conference for Small Ensemble (Lunch period)	Conference for Small Ensemble (Lunch period)	Conference for Small Ensemble (Lunch period)
Fifth	Elementary Theory and Harmony	Advanced Theory and Harmony	Elementary Theory and Harmony	Advanced Theory and Harmony	Elementary Theory and Harmony
Sixth	Beginning Chorus (Girls)	Beginning Chorus (Boys)	Music Literature and Appreciation	Beginning Chorus (Boys and Girls)	Music Literature and Appreciation
Seventh	Class Instruction (Instrumental)	Class Instruction (Instrumental)	Class Instruction (Instrumental)	Class Instruction (Instrumental)	Class Instruction (Instrumental)
Eighth	Beginning Band	Beginning Orchestra	Beginning Band	Beginning Orchestra	Beginning Band
Ninth	Advanced Band	Advanced Orchestra	Advanced Band	Advanced Orchestra	Advanced Band

Note: Where no regular time can be scheduled for music assembly, the rotary plan of taking it out of different periods each week is recommended. Another plan is to shorten each period ten minutes one morning to give sufficient time for this added period.

## A BALANCED SCHOOL MUSIC PROGRAM

F. COLWELL CONKLIN

*President, Eastern Music Educators Conference*



IN THE MODERN viewpoint, a subject in our school curriculum is valuable only insofar as it helps a student to live more completely and to be a better and more coöperative member of society. As James L. Mursell has written in his book *Human Values in Music Education*, "Subjects must be useful and must be learned for the sake of using them. A subject must live in the learner's life."

There are prevalent today many false ideals of musicianship among which one of the greatest is the worship of virtuosity and showy display. "Musicianship is an affair of the mind and spirit and not of the fingers or lips or of vocal mechanics. The essentials of musicianship are the ability to feel and the ability to understand, rather than technique or ready display."

We should not speak of a person as being primarily a vocalist, pianist, or violinist. That is too narrow a scope. We as teachers should not think of ourselves as instrumentalists or vocalists, but as teachers of music. Of course, it is very human to become preoccupied with that particular phase of our subject which happens to be our major interest. And so to some, music education means bigger and better bands, orchestras, choirs, glee clubs, or any one of the many phases of our broad subject. Each phase is important but we cannot afford to become so involved in any one phase that we lose sight of the broad subject of music education.

With the increasing interest among administrators, especially among those in secondary schools, in the development of a wider range of cultural subjects, music educators have greater opportunity than ever before to secure further emphasis for music as a subject of broad culture. "A broadly minded musician will become, through his music, a broadly educated man. To know and understand music means the knowing and understanding of many things. Music education should not be thought of as a specialized cultivation of specialized gifts, but as a broad agency for general culture." We need, therefore, not to teach music just as vocal or instrumental art but to carry on in our schools a balanced program, giving each phase the proper emphasis.

Not long ago a visiting day was held for the music educators in our section of New York State. The school system visited was not one of a large city or of a rural community, but of a medium-sized township. I will not mention the name of the place, as that would mar the purpose of this paper; I will say, however, that it has an actual program and not merely an ideal plan worked out in the realm of the imagination. Therefore, I am giving you a brief outline of the music program in this community and suggesting that you decide whether or not this community has a balanced program of music education.

The school system described has four thousand pupils enrolled in its four elementary schools, one junior, and one senior high school. It is situated in a metropolitan residential section of New York State. The population of the community covers a very wide social range.

### THE ELEMENTARY SCHOOL

**CLASSROOM MUSIC:** Eighty to one hundred minutes a week plus one thirty-minute assembly period a week. Separate assemblies for first grade; second and third grades; fourth grade; and fifth and sixth grades. A definite system of music reading, beginning in the primary grades and carrying through the other grades.

The assembly programs include classroom songs, songs taught in assembly,

special programs, the appearance of outside artists, preparation for special programs by the entire chorus for parent-teacher association meetings and for the May festivals. Appearing in the May festivals are the various assembly groups, each made up of all the students having unchanged voices, in the fifth and sixth grades.

**SPECIAL INSTRUCTION:** A cappella choir for selected fifth and sixth grade pupils. Qualifications: good voices; good readers; strong pupils, scholastically. Types of songs; carols, two- and three-part material suited to age and ability. Rehearsals: songs taught in regular classrooms and later rehearsed by the choir in special rehearsals. Since scholastically stronger pupils are used, there is no serious loss to students for time out of other classes. One way to make provision for individual differences in ability.

**INSTRUMENTAL:** Group instruction in instruments on rotational plan, beginning in the fifth grade. Lessons given by licensed teacher employed by the board of education. Instruments provided by students.

### THE JUNIOR HIGH SCHOOL

**GENERAL MUSIC:** Required of all seventh and eighth grade students, two fifty-minute periods a week plus one chorus period of the same length. Classes arranged by groups according to scholastic ability. Work arranged to meet the ability of the group. Seventh grade chorus, once a week. Eighth grade divided into two choruses, meeting alternate weeks—one of higher scholastic ability and one of lower scholastic ability. The choruses meet during the activity period.

**VOCAL:** Seventh and eighth grade boys' glee club, one fifty-minute period a week; seventh and eighth grade girls' glee club, one fifty-minute period a week; ninth grade mixed glee club, two fifty-minute periods a week, state regents credit toward graduation. Elective.

**INSTRUMENTAL:** Group instruction of instruments on rotational plan, one fifty-minute period a week. Orchestra, two fifty-minute periods a week. Band, two fifty-minute periods a week. State regents credit for ninth grade students in band and orchestra. Applied music for ninth grade students with state regents credit. Elective.

**BACKGROUNDS OF MUSIC:** Theory, five days a week, one-half unit each term, one unit for the year, state credit. Elective.

**PUBLIC PERFORMANCE:** All musical organizations rehearse during activity period near the middle of the day. Over fifty per cent of the entire enrollment of the junior high school appear in the annual concert of the musical organizations. Elective.

### THE SENIOR HIGH SCHOOL

**VOCAL:** Girls' glee club, two fifty-minute periods a week; state regents credit. Mixed glee club, two fifty-minute periods a week; state regents credit. A cappella choir, one fifty-minute period a week; no credit. Membership made up of selective and elective members from the glee club. Voice culture club, one fifty-minute period a week; school credit. Male double quartet, two periods a week, one after school. All of the above groups rehearse in activity period during the morning and have no conflict with other subjects. A student may earn one unit for four years' membership in the glee club, beginning in the ninth grade; same credit as for one year of Latin or English, etc.

**INSTRUMENTAL:** Group instruction during study periods of students. Orchestra: two period rehearsals after school; band: two rehearsals, one in school, one after school; state regents credit on the same basis as the glee club.

**PUBLIC PERFORMANCE:** Nearly forty per cent of the entire enrollment of the high school appear on the stage for the annual concert of the musical organizations.

**HARMONY AND APPRECIATION:** Class instruction, five periods a week each; state regents credit, one unit each per year.

**APPLIED MUSIC:** About twenty-five students a year avail themselves of the opportunity to earn credit for outside study of the piano, violin, etc.; one-half unit per year, state regents credit.

All high school music is elective.

I have gone into detail regarding this plan because it seems as if a very definite attempt is being made in this township to give boys and girls a well-rounded music program. You will hear better choirs, better orchestras, and better glee clubs in many other schools, but you will not always find so well-

rounded a program as this from the grades through high school. It aims to reach as many boys and girls as possible in giving them the benefit of public performance, and in this way it is reaching the majority of the school enrollment through the elective organizations. It leaves the work of specialization, developing soloists, and the like to the private teachers, or for further development in college.

This plan allows a student who is interested in both vocal and instrumental music to participate in the two organizations. Thus, while there are no musical groups that rehearse four or five times a week, there are a goodly number of students who are in both the glee club and orchestra, or glee club and band or, in some cases, in all three. These students are rehearsing four and even six periods a week, but on a balanced program of both vocal and instrumental music.

I was very much interested in getting the reaction of the administrators in this same school system, and so I asked two of the elementary school principals, the junior high school principal, and the senior high school principal, as well as the superintendent of schools, to answer three questions for me. We all know that there are administrators who say great things about music and then give their music teachers so little time and so little coöperation that their statements amount to nothing more than flowery words with little meaning.

Here, however, you have the answers of administrators in a school system where music is given adequate time in the school day, where coöperation between pupil, teacher, principal, superintendent, and board of education, is given in a generous manner for the development of a balanced program of music education.

#### COMMENTS OF THE ADMINISTRATORS ON THREE QUESTIONS ASKED

##### (1) *What place should music occupy in your school program?*

**ELEMENTARY SCHOOL PRINCIPAL:** "Music should occupy a place of equal importance with the main subjects of the curriculum, plus extra time in preparation for the summing up of the year's work for public performance. School music has unusual power for developing the mind and the personality. It is the subject best suited to sell your school to the parents and the community. Its carry-over possibilities for the future pleasure of the performer are very great."

**ELEMENTARY SCHOOL PRINCIPAL:** "The music period should be one that is looked forward to by all the pupils. If pleasure and appreciation are to be the main aims, then the period cannot consist mainly of drill. Music should be taught daily in periods not too long. Too much stress and time sometimes prove harmful to the children's interest in music."

**JUNIOR HIGH SCHOOL PRINCIPAL:** "Our junior high school bases its operation upon the philosophy that its primary function is to produce in each child a well-rounded educational growth toward a balanced personality. It would be inconceivable that a rich program of music education should fail to hold an important place in the development of such personalities."

"First, music education should serve to develop an abiding appreciation of music as an avenue for release from the commonplace things in daily life. Sometimes this release will come from participation; at other times, it will be more passively acquired from listening. This listening will be in the presence of artists, over the radio, or from recorded music. Both classical and popular music will serve in their places, without the exclusion of one or the other. The school, however, will find no more necessity for encouraging jazz music than it will for fostering an interest in pulp literature or in comic strip art. Without an obvious effort to uplift, both exposure to, and learning about, higher types of music will gradually raise the standards of appreciation. There is no point to avoiding the compositions of the old masters on the ground that children cannot fully appreciate them. Once they make the acquaintance of great compositions, even superficially, so that they will recognize them as old friends on future meetings, a foundation for growth in appreciation has been laid."

"A second contribution of music which is closely allied to appreciation is the wholesome emotional release which it affords in our complex civilization."

"As a builder of group morale and comradeship, even with children, music has no peer. The lessons of teamwork are no more readily learned on the athletic field than they are in group music activities. Who has not seen an obstreperous boy transformed into a well-behaved member of society through the therapeutic influence of music, either by pounding a drum or tooting a horn in the school band?"

"The reawakening of interest in types of education which coördinate the hand and head will find its highest potentialities in music education, even for students who will go to college.

"The disappointing results of attempting to bring about international peace by diplomacy, commerce, and brute force may eventually give way to a friendly exchange of the products of the peaceful arts, among the foremost of which is music. Likewise, race hatred may find its strongest antidote in the harmony of music. For who can hate a people that produces a Verdi or a Bach?"

"The unsuccessful attempts to secure the adoption of some international language may have overlooked the universal aspects of music.

"In brief, none of the educational values attributed to the vested interests of the traditional curriculum are lacking in music education. Measured critically in terms of the best current philosophy and psychology, a comprehensive and well-balanced music program is an absolute necessity to a worthy junior high school curriculum."

SENIOR HIGH SCHOOL PRINCIPAL: "All music study in high school should appear as a regular part of the curriculum and should receive definite credit. It should be carried on in regular classes and, as far as possible, during school hours."

(2) *What should be the standard of performance or accomplishment for musical organizations in your school?*

ELEMENTARY SCHOOL PRINCIPALS: "The standard should be high. It should be commensurate with the knowledge, musical background, and appreciation of the instructor, with the effort put forth by the instructor and pupils and with the cultural background in the homes in the community. The material selected should be within the abilities of the class. The interpretation of the music should not be considered well done until it represents the best efforts of the group."

SENIOR HIGH SCHOOL PRINCIPAL: "The important factor is the quality of the work done with the largest number. The performances, at the beginning of the year or at the end, must be entirely amateur, with the exceptions of the applied music."

(3) *Which should receive greater emphasis, instrumental or vocal music?*

ELEMENTARY SCHOOL PRINCIPALS: "In the past, vocal music received the greater emphasis in the elementary school. When the opportunity is offered, many children want to take advantage of the instrumental instruction. If instructors could be provided for this phase of music, pupils would be forthcoming. The junior high school and senior high school orchestras and bands have appealed to the elementary school pupils. They would like to learn also. The elementary school is a good place to get them over the difficult spots before they reach the junior high school. Both instrumental and vocal music are important, but since only a few children have instruments and nearly all have voices, I think that vocal music should be given the greater emphasis."

SUPERINTENDENT OF SCHOOLS: "Music should be regularly scheduled in the school program and placed on a comparable standing with other school subjects. Grade classroom teachers, under competent supervision, should present the music work to their classes on the same basis that they present the matter in other subjects. In the junior and senior high schools, special teachers who are well-trained should be placed in charge. If a subject is to be placed in a school curriculum, it should be well taught.

"Musical organizations should show in their performances careful drilling and sympathetic understanding of the selections they are interpreting. The selection should be within their range of interpretation; then we may insist that the execution be of a high standard.

"Schools should stress both instrumental and vocal music. On the basis of joy in participating, emphasis should be placed on the larger number engaged. The instrumental music will probably be confined to a much smaller group but will require more effort in the time spent and the application necessary to produce results."

[NOTE: This article is taken from the material in a paper read by Mr. Conklin at the 1937 meeting of the Department of Music, New Jersey State Teachers Association, and is reprinted here from the *Music Educators Journal*, issue of March, 1938.]

# TRENDS IN INSTRUMENTAL MUSIC TEACHING

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NOT LONG AGO, at Northwestern University, opportunity presented itself to study data resulting from a questionnaire. To this questionnaire fifty instrumental directors from various sections of the United States had responded relative to their teaching methods and problems. These instructors formed sixty per cent of the personnel of the University Summer School Orchestra, George Dasch, conductor. The questionnaire was not put out just for the sake of proving or disproving this or that proposition. Its reason for existing was that we teachers wanted to know if others were troubled by our own problems. We wanted to know how others solved them. We sought wisdom for its own sake and found other things added thereto.

And now that the questionnaire is tabulated with its eighteen hundred yeas, nays, and provisionals, we find that it indicates in its unassuming way some very definite trends, some definite needs, some definite solutions, a great deal of progress in the last ten years, and some splendid opportunities, if someone will take advantage of them for us.

First, let me say that the instrumental music directors in this group came from Ohio, Illinois, Kansas, Missouri, New York, Pennsylvania, Indiana, Mississippi, West Virginia, Colorado, Florida, Iowa, South Dakota, Montana, Louisiana, and Wisconsin. These are the states in which we teach, not our home states. We teach in schools for rural children in districts and towns of less than one thousand people; and we teach in big cities, such as Chicago, New Orleans, Milwaukee, and Kansas City. Twenty-one of us teach in cities of one thousand to ten thousand population. In the summer school orchestra, our own abilities ranged from playing the violin to playing the trombone, not forgetting the oboe, bassoon, and French horn.

The large majority of us teach in towns where one or two high schools are sufficient to meet the needs of the community, so our problems should be those of the great majority of instrumental music teachers in the United States.

Ten years ago the school music profession was just beginning to flex its muscles and test its strength. The colleges and universities in the United States that had fine symphony orchestras of eighty players or more could be counted almost on the fingers of one hand. Today the colleges and universities everywhere have good playing organizations numbering from fifty to a hundred players who greet the symphonic works of the great masters with all the show of affection they lavish on any other old friends. And the colleges and universities can thank the public schools of America for this,—for it was not until Jimmy and Mary began to howl and toot in the grade schools that the institutions of higher learning found themselves supplied with sufficient numbers of qualified players to achieve their present-day symphonic grandeur.

After ten years of *intensive* music work, this is what we find. Most of us are full-time music instructors, but twenty-four per cent teach something besides music in addition to the music schedule, though usually only one subject. Sixty per cent of us do some private teaching—not paid for by the school boards, however. In only nine instances did the school board make any provision whatsoever for private instruction of students. The big prob-

lem that instrumental music in the schools used to face with the private teachers in the town has faded to a ghost of its former self. Sixty-four per cent reported no trouble with private teachers. In many cases the demands upon school orchestra players have enlarged the classes of the private teacher. While the free beginning classes have cut somewhat into the private teachers' elementary work, the relative increase in demand for advanced private instruction has more than equaled the difference; for the time always comes when the student desires to progress faster, and the private lesson is the universal solution.

With fifty per cent of us the school boards were making some sort of definite provision for buying instruments and music annually for the organizations, adding to the efficiency of the materials of instruction for the music department. But the sadder side of the picture is that in twenty per cent of the cases *no money whatsoever was forthcoming from the school boards for either music or instruments*. The struggle is still on!

We were about equally divided on the question of charging for concerts. Most of us present our concerts as free entertainments for the community that backs us, charging only on some extra-special occasion (one concert a year or something like that).

Fifty-six per cent do not have parent auxiliaries.

Forty-six per cent still struggle with the scheduling problem—the eternal trials of getting the band and orchestra players into homogeneous groups for their class lessons. Among the successful, for whom the problem is solved, the rotating class schedule claims a large share of the victory, having been adopted by progressive superintendents and principals.

Now, as to the questions on which we were evenly divided, or approximately so. The first of these had to do with the test system for seating in the band and orchestra. This question was later opened to oral discussion and we found several types of tests were being used. They are as follows:

*Type one:* The playing of assigned material once a week or once in two weeks, with the conductor awarding the chairs as he sees fit.

*Type two:* The same as above, but the material used was always in the form of a sight-reading test.

*Type three:* The challenge system, whereby on designated days the students were permitted to challenge the player sitting in the next chair ahead. This type had several variations. With some, the director decided whether the challenger outplayed the challenged and thereby should move up a chair. With others, the result was left to a vote of the section. In some cases the passage to be played for the test was assigned by the director a week ahead of time. In other cases the student could present his challenge to the one ahead about a week before the challenge day, and tell him on what passage of music he was challenging him; thus the choice of music was left up to the challenger.

*Type four:* The blind-test system, whereby the students draw numbers and play by number while the director sits with back turned to them and ranks them according to what he hears. This test has one definite advantage over the others. The director can write down exactly what is wrong with each student's playing and go through the criticisms carefully in detail, making suggestions as to how each student may improve. This is done by number, the director saying, "Player number one, you had a little difficulty with this and that. Now to improve . . ." After all the criticisms are given the



director announces, "Chair number one goes to player number . . ." Not until all announcements are completed do the students take their new seats and this is the director's first intimation as to who sits where. This test is run every two weeks with assigned material the first time and sight-reading material the second time each month.

In general, it is better not to seat the last four or five chairs. The heart-break of the last chair is not worth it for any child! It spoils the morale of the group and lessens the efficiency of the test.

Regarding the award system, we were divided exactly fifty-fifty. Half of us do have award systems (letters or pins, the award emblems), and half do not. Here the point system for awards predominated.

We were divided fifty-five to forty-five per cent on the student conducting angle. The fifty-five per cent were teaching some student conducting. We find that where our students are all given a chance to handle the baton a little, the rhythm of the entire group improves!

Next, what do we need?

A definite need is shown for more instruction outside of band and orchestra. Fifty-one per cent of the schools represented provide for no instrumental instruction for their students outside of band and orchestra after the students have advanced far enough on their instruments to get into the organization. The only way the band and orchestra standards can be raised is to stress advanced class instruction for all students not studying privately. And here we need *advanced methods adapted to class instruction*. (How about it, Publishers?)

Seventy-three per cent of us do not have definite sight-reading programs in our bands and orchestras! Why? Because we cannot afford to pay for the mass of new material constantly necessary for such a program. Something should be done about this. A rental library that undertakes, for a set sum, to supply periodically this material?

Forty-two per cent of the schools represented have no provision whatsoever for any theory, harmony, appreciation, or musical history instruction outside of what the harassed director can wedge in among his Sousa marches and Beethoven symphonies.

Lastly, let us list the opportunities which some are grasping and which some are not.

Seventy-one per cent of the directors have not had any guest conductors for their organizations. A guest conductor, if only for one rehearsal, will pep up an organization immensely. One enterprising director exchanges rehearsals with a neighboring school music conductor at least once during the term.

Thirty-six per cent do not feature soloists appearing on the concerts with their groups accompanying. Here the problem falls back on the lack of easy solo material with orchestra accompaniment. The director has to do his own arranging. A rental library of easy arrangements such as "Mighty Lak' a Rose" for cornet solo and orchestra accompaniment would be helpful.

Sixty-four per cent of the conductors have not done anything with costume numbers for instrumental groups. A costume number to close the program is delightfully effective and popular beyond all question with the audience. This type of number is generally presented by an ensemble group. A book of

suggestions for such costume numbers—including simple scenery, costuming, lighting effects and music used—would fill a need.

Regarding music for the plays and dramatic performances, we are all wishing we had a book of good, snappy, semiclassical overtures and *entr'actes*, à la Victor Herbert, with various types of atmosphere presented, to go with our plays—a book that would supply something new, something different, something appropriate!

These are the trends as our group reported them. And I believe that if we were to multiply the tabulations by thousands we would still find the same progress, the same opportunities, the same needs, demanding the attention, more emphatically than ever, of the present-day, modern, progressive educator and publisher.

## ASCAP AND MUSIC EDUCATION

JOHN G. PAINE, *General Manager*

*American Society of Composers, Authors, and Publishers*



ON YOUR PROGRAM, I note the subject of the talk which I have been asked to deliver is "ASCAP and Music Education." I think that this is a splendid recognition of the work that we, as a society, are trying to do; and I am happy, indeed, that the opportunity has presented itself and that I have been able to avail myself of it. I can assure you on behalf of the men and women whom I represent, and who constitute the great bulk of the writers and composers of American music, that this recognition of their Society is greatly appreciated. I convey to you their thanks.

To those of you who do not know what the letters ASCAP mean, I would say that they are the initials of the official name of the American Society of Composers, Authors, and Publishers. This organization came into being in 1914. The prime mover in its founding, and we always say its founder, was Victor Herbert.

After Victor Herbert had written his opera *Sweethearts*, he attended a dinner party at one of New York's fashionable restaurants, known as the Shanley Restaurant. Here, to his great astonishment, a great deal of the music of his opera was being performed, the orchestra parts being played by an orchestra and the solo and duet parts being sung by artists employed by the Shanley company. Victor Herbert was very much incensed. He felt that a performance as artistically given as that by the Shanley Restaurant must necessarily affect adversely the attendance at the theater in which his opera was being performed.

He immediately called upon his attorney to see whether something could be done which would stop entirely the Shanley Restaurant from thus making use of his music without his consent. The attorney, Nathan Burkan, conceived the idea that the performance given by the Shanley Restaurant was a public performance for profit and as such was an infringement of the copyright and an invasion of the rights of the composer. The necessary papers were prepared and thus started the famous action of Herbert vs. Shanley. This cause was fought through the United States District Court, the United States Circuit Court of Appeals, and, finally, the Supreme Court of the United States. In the District Court and the Court of Appeals, the view was held that inasmuch as Shanley did not charge an admission fee, the performance could not be deemed to be a public performance for profit; but when the case was finally heard in the Supreme Court, Justice Oliver Wendell Holmes whose sense of fairness and equity, whose understanding of the law—its statement and its spirit, was as comprehensive and sympathetic as that of any man who has ever occupied a high judicial position in this country, or in the world for that matter, went to the very crux of the whole question with great rapidity and stated that the Shanley people were not giving these performances for charity, they were not eleemosynary and, therefore, they must be for profit.

After this famous decision, it became evident that all establishments throughout the United States that performed music in the profitable conduct of their business, whether or not a price of admission was charged to the place where the performance was held, were actually infringers of copyright, if they performed copyrighted music and had no license to do so. While the decision was a matter for great rejoicing on the part of those who compose and those who publish music, it placed upon their shoulders at the same time a grave responsibility because it became evident that thousands and thousands

of establishments in this country were placed in jeopardy of infringement. In the great bulk of instances, the establishments thus placed in jeopardy were not organizations that were in the business of music, but were organizations in other businesses using music only as an incidental part of their operation. Such establishments, therefore, would not particularly think of establishing copyright departments for the purpose of determining whether a work were copyrighted and, if it were, by whom; nor would they think of contacting the owner to get a license to perform it; and yet under the holding of the Supreme Court, this would become a necessary part of their business unless some procedure could be developed whereby the process of obtaining licenses could be very greatly simplified.

Mr. Herbert knew that in Europe this same matter had many years before been studied and solved and he, therefore, spoke to his attorney, Mr. Burkan, who had succeeded in getting the decision from the Supreme Court which I have spoken about before.

Mr. Burkan then brought into conference with him George Maxwell, who was the managing director of the American branch of G. Ricordi & Company and who was familiar with the operation of performing rights societies abroad. Mr. Burkan, Mr. Herbert and Mr. Maxwell then proceeded to work out the organization of an American performing rights society, which they named, the American Society of Composers, Authors, and Publishers, and which society had the dual purpose of establishing a simplified mechanism whereby those who desired to use music in the conduct of their business could easily and directly obtain the license to do so and thus relieve themselves of the jeopardy of infringement, and secondly, whereby the men and women who compose music or who publish it could receive adequate and proper remuneration from those who use it for profit.

I think this summarizes in brief the formation of ASCAP and what ASCAP really is. I wish it were possible for me to give you in detail how ASCAP actually functions, but this would take considerable time. Suffice it to say that of the total amount of money which it receives from its licensees, approximately seventeen per cent is spent for the operation costs of the Society and the balance is paid out completely to the men and women who write, compose, and publish music in America.

I want to dwell more on the philosophy of the Society because it is that philosophy that fits so closely into what you are doing in your field of endeavor. I think perhaps the philosophy of ASCAP can best be understood by illustrating what the effect of its operation would be in those fields in which it now has no control. For example, there is no organization—not even the American Society of Composers, Authors, and Publishers—that collects any money for the public performance of music in the symphony orchestra or concert fields. It is true that at times copyright owners do succeed in collecting a fee from artists who desire to use in their public appearances certain copyrighted musical compositions; but in the main, there is no system of collection, no recognized procedure whereby those who compose music that is used for the enjoyment and cultural advancement of the people can receive remuneration for its use.

The American Society has frequently been urged to extend its operation into these fields, but for one reason or another has never consented to do so.

In America, there is rather a universal dislike for paying composers for a license to perform their works. Undoubtedly, therefore, whoever begins the task of collecting adequate remuneration from the organizations in these fields that perform copyrighted works will be accused of interfering with the cul-

tural development of the nation by seeking to exact tribute from the people for the performance of beautiful, inspirational music; whereas the very failure on the part of any organization or organized group to collect these performing fees is of itself the thing that interferes with the development of American culture. The collection of the fees does not interfere; the failure to collect does. Let us see what the result actually is because no organization now operates in this field.

I could illustrate with a great many composers, but I think that if I take the name of George Gershwin, who has recently passed on, perhaps my point could be made perfectly clear. George Gershwin's primary interest in music was in the field of serious music. He had an unusual comprehension of the emotionalism that is America. He had an unusual sensitivity to the tempo of America and he had the urge to express this musically. He has given to us some very interesting works, chief among which, from the point of popularity, I believe would be the "Rhapsody in Blue"; but we can not overlook his great concertos, namely, *Concerto in F* or *An American in Paris*; nor can we overlook his grand opera *Porgy and Bess*. All of these are examples of something new in music, the discarding of classical forms, the refusal to be bound by the means and methods of the past, the freedom to express the emotionalism of free men and the tempo of a nation whose principal contribution to civilization up to the present time has been speed, efficiency, and mass production.

There may be many here who would disagree with me in classifying these as great works, but I think that there are none in the room who do not believe that they do presage the dawn of an American culture. Nothing would have made George Gershwin happier than to spend his entire life in an endeavor to interpret the America that he knew and loved and of which he was such an intimate part; but, unfortunately, under the present scheme of things works of this character cannot be published profitably in sheet music form, and the possibility of a composer earning a livelihood through royalties from the sale of his published copies is, on the face of it, most remote.

A composer of this type of music can only expect to be rewarded if he is paid an adequate fee for the public performance of his works. As I stated before, here in America we are negligent in asking the organizations that are capable of performing the works of such composers to pay an adequate fee. Undoubtedly to do so would raise a cry of protest that would be heard to the very stars themselves; therefore, we take a composer who has the capacity, the artistry, and the will to interpret America musically, and we force him to Broadway and to Hollywood in order that he may make a living. No other country in the world, excepting the United States, takes this position. The great composers of symphonic works abroad do not have to write popular music to live, their performing rights societies, by and with the support of their governments and the cooperation of their people, are able to collect adequate returns from those who perform the music so that it becomes a profitable profession to write fine things.

The American Society of Composers, Authors, and Publishers does operate in the field of light or popular music. It does collect for its members, fees for the public performance for profit of their music from the radio stations of the United States, from the motion picture theaters, from the hotels, cabarets, and dance halls; and the money which it collects it pays to those men and women who write the music that is entertaining the nation. This goes a long way in keeping them composing.

The advent of mechanized music has made us an objective nation so far

as music is concerned. I think that if any single criticism could be urged against the educational program which was developed in this country after the turn of the century, it is that the program became too utilitarian and too objective. We went very far afield in order to develop objectivity in the individual. I think, in looking back over the early part of the present century, that we probably ran amuck pedagogically. The enormous commercial success of mechanical music, I think, was due almost entirely to the fact that it fitted in so perfectly with the educational philosophy that was giving expression to itself throughout the length and breadth of the land. We became vastly more interested in the appreciation of music, for example, than we did in the creation of music. We spent much of our time teaching people what to hear and how to hear and very little of our time in teaching them how to participate in music and how to interpret music. I recognize the fact that this was true not only in the field of music, but in every field; and I think that in 1929 the philosophy of objectivity had reached its height. No one in the nation cared to participate personally in things, but rather sought to be entertained than to entertain themselves. The enormous attendance at baseball games and at prize fights, I think, was an indication of what had happened to the country. We were worshipping a technological idol. We had little interest in those forces and powers within ourselves and great interest in those forces and powers outside of ourselves. This tendency, the American Society has always fought, I suppose naturally because its membership is creative and, therefore, largely subjective.

Therefore, it has been a matter of sincere pleasure and satisfaction to the Society to see within the last seven or eight years a decided change sweeping over the country and the objectivity of the past giving way to a new and surging subjectivity. There are lots of straws in the wind to show that the nation has materially changed in its attitude toward life. People are no longer satisfied to get their enjoyment of life as passive spectators, they seek to actively participate, they want to give expression in some way or another to that which is in themselves and to act on things without rather than to have things without act on them. This meets with our approval; and in the field of music, we believe that the development of this subjectivity is going to mean much in the advancement of the nation's music.

To us a national culture must be vibrant and vital. It must be active and not passive. The mere understanding, knowledge, and appreciation of beautiful musical works does not constitute a cultured nation. The culture of a nation must at all times be measured by its creative artists, by what it gives in the way of new contributions to the civilization of the world.

From this measure of culture, America has far from a proud record. Its record is poor, not because it lacks in talented citizens, but because it is still too niggardly in its desire to reward those citizens. The great commercial enterprises that have grown up in the field of music are not enterprises which create music, but are enterprises which use that which has been created in the profitable conduct of their business. They recognize that music is the vital base of their business. It is the most important raw material that they use. One need only to try to imagine a successful talking machine company without the use of music or a successful radio station without the use of music to understand that music is in fact the life blood of their veins.

They are satisfied to make some payment to the men and women who write music, and very properly they do so; but they are not interested in making that payment adequate to the value they receive for the use of the music. Every attempt on the part of composers and others to increase the

returns is fought vigorously and powerfully. The fact that radio needs quantities of new music in order that it may continue its successful operation is well recognized by radio; but the fact that the way to get it is to see to it that those who write the music are adequately rewarded and thus kept active in writing is, unfortunately, not recognized.

The users of music today are the arbiter of the musical future of America. This is an unfortunate circumstance, but it is, nevertheless, the true and incontrovertible fact. I have merely to refer you to the records of the recent copyright hearings before the House Committee on Patents, Washington, D. C., to prove my point. Here you will find a copyright bill being considered which by its very terms seeks to thwart the creators of American musical works by refusing to give them adequate remedies at law for the unauthorized infringements of their works and by seeking to keep them from the free exercise of their own discretion in collecting fees from all persons who make use of their music in the profitable conduct of their business. The reason for this is clear on its face. The radio industry is a great molder of public opinion; that microphone, small, inconsequential, and inert, can be made a living thing and can create public attitudes over night. Naturally, our legislators are impressed with its power; I am myself. The motion-picture theaters are great formers of public opinion, and they can reach the home folks with great rapidity and in great quantities. One would be stupid to shut one's eyes to the value of the motion-picture theater in the corraling of votes. The dance hall, the cabaret, the night club, the saloon are all places where the public gathers; where the public gathers, there the public can be reached with political doctrines. All of these users have large organizations representing them and these organizations express vociferously the feeling of their members against any enlargement of the copyright law or any extension of the exclusive rights enjoyed by those who write and create music.

The copyright law must be strengthened and must be broadened if we are to develop an American musical culture, and yet these users of copyright exercise powerful influences to keep the copyright law from being broadened and the rights of creators enlarged.

I cannot and do not blame Congress for listening to these protests. When radio speaks, it seems almost to be the voice of the public. When the motion-picture theater owners speak, they represent a large and scattered group. When the hotel men's association speaks, it seems as though every section of the country is being heard from. The fact of the matter is that radio, the hotel men, and motion-picture theater owners represent, after all is said and done, a very small minority, and yet their voice seems loud enough to color and round out the will of the majority. We, in the American Society, fight for broader, more complete protection for our members, but in doing so, we are fighting for every single man, woman, and child in the United States who is interested in music. We are fighting for every music educator in this Conference, we are fighting for every music teacher, whether they are private music teachers or teachers engaged in the conservatories. We are fighting for the artists, for every child with a song in its heart, because music in America will find its proper level only when America has its own musical culture, when men and women with creative ability begin to interpret America and all that it stands for, its greatness, its power, its good neighborliness, and its broad fellowship with all human beings everywhere in terms of music; and that time can come only when the copyright laws of this land are broad enough to give real inducement to the talented men and women of our citizenship to make available to the public their creative works. You must voice your

attitude toward copyright and all the public must voice their attitude toward copyright so that Congress may know that the users of copyright are not the public, and so that the users of copyright may not become the arbiters of America's cultural destiny.

This is a pathetic state of affairs, but a factual one, and one clearly and distinctly demonstrable. It is a condition which you as educators must help to correct. The present copyright law gives to the creator of a musical work a series of rights, the right to publish in printed form, the right to arrange, adapt, and transpose, the right to mechanically reproduce on records, and the right to publicly perform for profit.

In recent proposed amendments to the copyright law, the theory has been advanced that the purchase of a sheet of music should carry with it the right to enjoy all of these other exclusive rights. Were such a theory ever enacted into law, it would undoubtedly so handicap the school systems of the United States that music would perforce have to be relegated to an inconsequential study instead of progressing as it has so splendidly to a first place in the school curriculum.

Under the present system, the price of sheet music can be made reasonably low, because it does not carry with it any of these rights; but if you were required to buy all of the rights at the time you purchased a sheet of music, you would have to pay a very substantially increased price. Why any law should be passed which requires you to buy the right to publicly perform when you do not want to publicly perform, or the right to arrange, adapt, and transpose the work when you don't want to arrange, adapt, and transpose the work, or the right to make talking machine records of the work when you have no desire to make talking machine records of the work, I personally cannot understand; and yet that is the proposal that has been made, and I say again, were it enacted into law, school music would increase in price so much that it would be prohibitive to purchase in the liberal quantities which now are available to the schools.

ASCAP of course is unalterably opposed to this type of legislation realizing that it would be completely destructive to the conduct of music education and music business in the United States. We, in ASCAP, believe that the Western Hemisphere has a destiny to fulfill. We believe that here there will be created a new musical culture, the culture of free men, a culture growing out of coöperation and happiness and a more abundant life, a culture that will be not only self-contained but self-satisfying, a culture that will find only a historic interest in the old cultures. We believe that there will be a complete lack of appreciation of those qualities which have given birth to Communism and Fascism, and which will be out of harmony with them when our own culture has been permitted to be given creative expression; furthermore, we believe that the only practical way that this consummation can be really attained is by making it possible for those of our citizens who have the creative ability and the deep-seated understanding and appreciation of all that goes to make up America and are sensitive to its emotionalism, to profitably exercise their talents and be induced to give of their creative ability not only to America but to the world at large through the opportunity afforded them to make money and to learn a living and a place in society through their creations.

I think it is extremely interesting to note the difference in attitude of those who founded our country and those who are conducting its affairs today. In the beginning our nation was largely agrarian: life was not very complicated, the country was very new and almost everything was needed, and



the one thing more than anything else that was needed was ideas. The value of intangibles was thoroughly understood and appreciated; the legislators in those days were prompt to realize the need of inducing intellectual and talented citizens to make available to the public their thoughts and ideas, and on those thoughts and ideas the country has grown and developed. From the fact that proper rewards were given to inventors in the way of a law assuring to them for a limited period of time the exclusive enjoyment of the thing invented and profitable returns therefrom, and by giving to authors the protection of a law assuring to them the exclusive enjoyment of the things they had written or created and the profitable benefits to be derived from such exclusive enjoyment, America saw an avalanche of ideas springing up in all sections of the country and those ideas have given birth to great industries.

It is the salutary effect of the copyright laws that has given rise to physics textbooks, for example, and has enabled our school systems to spread wider and wider the knowledge of physics out of which eventually came the invention of the talking machine, the radio, and the sound motion picture which enabled the living art of music to be transfixed and diffused into audiences of unheard-of size. On these several inventions, not to speak of others, great industries have been developed, thousands and thousands of people have been employed, millions and millions of dollars of wealth have been created. It has been a dazzling spectacular development. So much so, as a matter of fact, that we think now almost entirely in terms of the concrete evidence of these developments and forget the idea which gave birth to them. But when all is said and done, it was the inventive idea that created the wealth, the intangibles that had been given birth, and nothing else. Because we are dazzled with what has been so spectacularly presented to us in the way of the commercial development in these intangibles, we now find our legislators thinking in terms of protection for these tangible commercial developments to the detriment of those who created the intangibles on which the commercial developments are founded. I ask the simple question, "Is it smart legislation to attempt to protect these commercial developments from the necessity of making adequate returns to the creators of the intangibles or to enact laws which will induce more and more people to give of their ideas and of their creations to the world so that out of those ideas and those creations more and greater commercial enterprises might develop, more and more wealth be thus added to the country for the enjoyment of all?"

It would appear that when such a mammoth addition of wealth can spring from a creative idea, the legislators of the country would do everything within their power to obtain more ideas for the country, but unfortunately that does not seem to be the fact. It seems that today they are seeking to curb the profitable returns which an individual can obtain from his intellectual creation rather than adopt the policy of past legislators and seek to constantly augment the profitable returns that such individuals can receive. Each curtailment of possible earnings is a discouragement to the creation of new ideas. Each augmentation of profitable earnings is an encouragement. It would seem to me that the policy of legislation should be perfectly clear, but until such time as we are able to rid ourselves of the blindness that has been created by the effulgence of modern industrial development, we cannot expect much relief. We must not stultify the cause because we are overawed by the effect, and we must not let the concrete absorb our intellectuality to the detriment of the abstract.

From the beginning of the human race up to and including the present time, man has moved forward in the world of civilization through the ab-

stract in the from of intangible ideas. Progress will come only through the development of more ideas. More ideas will come much more surely only if there is proper reward for their creation. It is right here that ASCAP fits into the picture, in a very meager but nevertheless purposeful way. It seeks to see to it that those who create shall receive proper reward for their creation and in doing so, it encourages others to create, and thus, in its field, helps to keep alive the cultural development of America.

# FEDERAL MUSIC PROJECT'S CONTRIBUTION TO AMERICAN MUSIC

GUY MAIER

*Assistant to the Federal Music Director*



THE NATIONAL DIRECTOR of the Federal Music Project, Nikolai Sokoloff, has requested me to offer you his sincere regrets at not being able to talk to you; and has asked me to pinch-hit for him. Needless to say, I am extremely happy to be present again at one of your inspiring Conferences.

It would be superfluous, at this time, to review in detail the accomplishments of the Works Progress Administration music program. There is already abundant evidence that the Federal Music Project has become a force of vast cultural implication and social promise for the future. Today the project is carrying out its program in 273 cities, towns, and counties in 43 states, and is employing about ten thousand musicians. Hundreds of its musicians have already been reabsorbed in gainful, private employment, their skills intact, and even enhanced, through their activities on the Projects. They have been engaged by major symphony orchestras and opera companies, by school districts, bands, theaters, and by recreational centers. Only the other day Dr. Koussevitzky engaged his eighth Project musician for the Boston Symphony Orchestra; and this month Fritz Reiner promised to take over the services of ten of our musicians for the Pittsburgh Symphony Orchestra, which was already supplied with more than a dozen Project men. In fact, nearly all the symphony orchestras of the country employ musicians trained by us.

Extraordinary impetus has been given to the American composer through the activities of the Federal Music Project. Since October, 1935, more than five thousand compositions written by fifteen hundred American composers have had public performances, bringing to light a creative opulence undreamed of two years ago. No one contends that all these compositions have lasting merit; but if even one or two masterpieces are discovered, the cause of American music will have been splendidly advanced.

A well-known Chicago critic recently wrote as follows: "The WPA orchestras throughout the land have become public benefactors for more than one reason. In our own city, the Illinois Symphony Orchestra has, in particular, favored so many American composers, conductors, and soloists, besides making known interesting novelties from old and modern masters, that we must voice a fervent hope that the Project may be continued indefinitely. . . ."

The need of a laboratory for composers had long been recognized when the Composers Forum Laboratory was set up in New York City as a Project activity; a technique was developed there which has since been used elsewhere in similar forums. At these laboratory forums the composer is exposed not only to the immediate response of the audience, but to the very frank questions of the listeners as to his methods, equipment, emotional reactions, and aesthetic convictions. In other words, this "forgotten man" among the artists, the American composer, is now enjoying an unparalleled opportunity for public utterance.

In the past two years, living music has been carried to multitudes of people who have heard symphonies, choral works, operas, and operettas for the first time.

Accomplishments in the teaching field have been spectacular. Here, the work of our instructors has been so indispensable that many of them are

already absorbed into the school systems of Florida, Mississippi, Oklahoma, and other states.

Instruction in music and music leadership has been carried to the underprivileged and needy in remote rural communities and in congested sections of our cities, both of which were found to be musically barren and mute. Indeed, it gave us all a rude jolt of surprise when the Federal Music Project, surveying the rural field, discovered that two-thirds of four million children were still without musical instruction of any kind. It was a shock to me when I learned, for instance, that only 150 of the 750 rural schools of my own state of Michigan offer even so little as a weekly period of music, and that only thirty-seven schools have radios. As if this were not bad enough, we found that instrumental instruction of any sort is available in only 128 communities out of the 750; and of the school teachers themselves, only ten had adequate training in public school music. Also, we ascertained that there is no indication of any active adult interest in music in 520 of these communities.

If this appalling situation exists in Michigan, what must it have been before you music educators performed some of your miracles in the sparsely populated communities of other states?

But now, let us turn for a moment to the outstanding accomplishments of the Federal Music Teaching Project in the rural districts of another state—Oklahoma: Seventy teachers, carefully supervised and held up to an ever-advancing standard, have been diligently instructing thousands of individuals; even more than that, have organized hundreds of permanent music clubs of astonishing variety and scope throughout the state; so much so, that already there has been an overwhelming demand for concerts by our Oklahoma Symphony Orchestra for this season and next. Everywhere, county symphony associations are being organized; and you would be gratified if you could see, even in the smallest towns, the deep appreciation given to the very serious programs played by the orchestra.

As most of you know, one of the chief functions of our units is to appear regularly in the school concert series, which have been so warmly sponsored by many of your music departments. Wherever we have an orchestra or band, the conductor is furnished programs and speaking continuities in line with modern educational standards. These concerts have been so successful that we can no longer fill the demands for them. In Wisconsin alone, two thousand such school events are being given this season. In Cincinnati during March, sixty-eight music appreciation concerts were given by our units. Our small orchestra right here in St. Louis is playing five concerts today. And so it goes everywhere. Whenever possible we concentrate on the rural districts, where it is often pathetic to find whole audiences of children who never have seen an orchestra or a band in the flesh, not to speak of having the slightest acquaintance with such familiar instruments as the clarinet, French horn, or oboe.

The rapt attention given everywhere to our units, especially in the series for very young children (in which we specialize), convinces me all the more that the only way to sell music to the young people of our land is through visual as well as aural contact with it; this means, of course, that I still do not consider concerts over the radio of very much value or pleasure to young children. Also, I am persuaded that a more imaginative and fanciful approach is needed in the presentation of children's concerts, as opposed to the methods commonly in vogue. The very titles of some of our programs illustrate what I mean, for instance: "Rivers in Music," "The Magic Carpet," "A Blindfold Listening Party," "Great Songs of the World"; and the most popular program

of all is a sort of swift airplane journey which goes under the heading of "Europe in Forty-five Minutes."

If any of you are interested, I shall gladly send copies of some of the continuities for these programs if you will send me a card addressed to Ann Arbor, Michigan.

For me, the surest cure for any sort of musical blues is to attend one of these rural school concerts and see the sincere enthusiasm and close attention which the children invariably give, and the reluctance with which they permit the orchestra to leave even after an hour of sharp, musical concentration. The response given by the rural children is often delightfully fresh and naïve.

# THE PROFESSIONAL MUSICIAN AND THE MUSIC EDUCATOR

KENNETH J. FARMER

*American Federation of Musicians, Local No. 2, St. Louis, Missouri*



I WISH to preface my remarks by extending to all of you most sincere greetings from Joseph N. Weber, National President of the American Federation of Musicians, who has been prevented from addressing you, as he had planned, by a series of conferences being held in New York, from which he could not absent himself.

Inasmuch as this is a musical convention, I do not intend to inflict a formal address upon you, but will confine myself to outlining as briefly as possible the position of the American Federation of Musicians in relation to the music educator.

The topic assigned to me, "The Professional Musician and the Music Educator," is, I believe, a misnomer in view of the fact that we are all professional musicians, engaged in earning a livelihood by means of music. Those who accomplish this by playing a musical instrument are organized in the American Federation of Musicians. Those who have adopted the teaching of music as a profession have as their official body the Music Educators National Conference, or one of its associated organizations, although there are a great many who are members of, and active in, both organizations.

I wish to state at the outset that the American Federation acknowledges a great debt to music educators. You have helped to create and have greatly stimulated the market for our commodity—the performing of music. Through the instrumental and vocal organizations that you have formed and trained, and through your music appreciation classes, you have definitely instilled in your pupils, not only while they are under your guidance, but also for the remainder of their lives, an understanding of, and a genuine liking for, the better things in music. By so doing you have created a demand for finer music which can only be satisfied by the employment of more and better musicians.

As a result of the training and instruction afforded by the music departments of most schools and colleges, well-trained bands and orchestras are now the rule rather than the exception in these schools. It is only natural that those in charge of our school bands and orchestras should wish to display them as often as possible. Unfortunately, as a result of misunderstanding, and sometimes as a result of exploitation, these organizations are requested to step into the sphere which the Federation of Musicians believes to be its rightful domain.

As a result of this unfortunate state of affairs, situations have developed occasionally, which have led in some instances to rather bitter feeling between the local musicians union and the school authorities.

In St. Louis, we have a most happy situation, because of the coöperation of the local school officials. In my contacts with other union officials in other parts of the country, however, I find that sometimes a serious problem is presented by the encroachment of school bands and orchestras in the field of musical employment. I do not attribute these abuses in any way to the instructors of these musical groups. It has been our experience that almost invariably, the teacher is opposed to having his band or orchestra appear at functions which are plainly outside their educational activities. In the great majority of cases, these occurrences can be traced to two causes. The first, and by far the more numerous, is the case where the superintendent of schools, the principal, a member of the board of education, or the mayor is a member of the Kiwanis Club, the American Legion, the Shriners, or the Knights of Columbus. His lodge is to hold a convention, have a parade, sponsor some

sporting event, or give a dinner for some prominent guest. Not realizing that the furnishing of music for such functions is the only means the professional musician has of making his living, he instructs the head of the music department to have the school band or orchestra appear. When the matter is properly explained to him by the officials of the local musicians union, the situation is usually adjusted to the satisfaction of all concerned, excepting, of course, the man who has to pay the bill.

The least prevalent abuse, but the one which causes the most trouble, is the out-and-out exploitation of school musical organizations by those who are interested in presenting them as commercial enterprises under various guises, as a means of saving themselves the cost of professional musicians. We find professional promoters of home-coming days and civic celebrations holding band contests and endeavoring to secure the services of all of the school bands in the vicinity, the cost being a cheap cup or plaque to be awarded as a prize. Another instance is that of the advertising agency which arranges to have school organizations appear upon commercially sponsored radio programs, free of charge under the guise of "civic service programs," amateur orchestra contests, etc.

These instances are cited, not in any spirit of criticism, but only in the hope that, should such a situation arise in your community, you will understand the reasons underlying the local musicians' protests.

As I stated before, it is to be expected that any community that is interested in music to the extent that it will include such a department in its schools is also interested in displaying the results obtained. Unless a high standard is attained, and unless the public is made aware of the progress of these students, interest is certain to lag, and the prestige of the music department will suffer accordingly.

With this in mind, the American Federation of Musicians in no wise objects to the proper use of these musical organizations for civic affairs, under proper conditions, that is, when such use is mutually agreed upon by the school officials and the local union officials. In other words, when school organizations are not used to displace professional musicians, the union is only too glad to coöperate with the schools in seeing that the progress made in the musical education of the students is not kept from the public by too rigid restrictions. Our only objection is when the band or orchestra is used commercially. I sincerely hope that I have not conveyed to you any impression but that the American Federation of Musicians is heartily in favor of the maintenance of school bands and orchestras, and wishes to do all in its power to assist in their maintenance as educational endeavors.

I wish also to take this opportunity to thank President Joseph E. Maddy for his splendid coöperation in the satisfactory adjustment of several misunderstandings which might have developed into controversies had he not aided in effecting a settlement.

To summarize, I might state the position of the Federation briefly as follows:

- (1) The Federation fully endorses the maintenance of school bands and orchestras as educational endeavors, however, with the reservation that their activities should be confined to the educational field and should never become commercial.

- (2) If a school band is to be used for any civic service, such service should only be permitted if mutually agreed upon by the school authorities and the local union of musicians. In other words, the participation of a school band in any affair should never in the least usurp the rights and privileges of local professional musicians.

# THE JOHN ADAMS MUSICALES

DWIGHT W. LOTT

*Assistant Principal, Head of Music Department, John Adams High School, Cleveland, Ohio*



IT WAS a twilight recital. Window shades were drawn and the auditorium was lighted only by small bracket lamps on the side walls. The large spotlights in the balcony and projection booth were not used to illuminate the stage. Instead, each of the seven musical numbers had its own combination of footlights and small overhead spots, depending upon the number of performers and their locations on the stage. Adequate lighting, but artistic, too. A complete stagecraft crew was on duty. The November musicale was presented by the music department of John Adams High School, Cleveland, at a quarter past three o'clock on the afternoon of November 7, 1934.

There were door attendants, program distributors, and uniformed ushers. The programs were printed, not mimeographed. At the top of the program was a small diagram picture of a harpist at her instrument, the permanent symbol of the series of musicales being inaugurated. Admission was free.

Soloists, accompanists, and ensembles had been coached on entrances, stage poise, bows, and exits. They were to conduct themselves as concert artists in these matters. They were to prepare their numbers thoroughly and perform them accordingly. Although their appearances were to be formal they were not to suppress the warmth of personality sincerely projected across the footlights. Concert graciousness? Yes. The pose of affectedness? No. Above all, everything must be done in good taste.

In a pre-curtain speech the first volunteer audience of seven hundred was told that the recital was just that and in no sense another amateur show with its attendant informality. Absolute courtesy to performers and listeners was requested. The further suggestion was made that the concert courtesy standards of Severance Hall, home of The Cleveland Orchestra, were not too high for John Adams musicales. No encores would be permitted, but polite applause was welcomed. In case a number were splendidly done, the performer would be permitted to return to the stage for a special bow if the applause were prolonged, and for a highly superior performance a second return to the stage for recognition would be sanctioned. After that, the curtain. As we have watched audience reaction during the entire series of musicales, as indicated by length of applause for each number, we have been delighted by the almost unerring accuracy of music appreciation judgment exhibited by our young people.

Considerable attention is given to program building to get an attractive balance between vocal and instrumental numbers and between solos and large and small ensembles. This requires some long-time planning. A pupil may appear only once as a soloist, but an unlimited number of times as a member of any number of ensembles. A first division, Greater Cleveland contest, or national contest, winner is given an introduction of honor when appearing subsequently at a musicale. These special occasions have included our national contest first division winners, such as symphony orchestra, concert band, ensembles, and soloists. On each program appear adult guest artists of distinction. Our music theory classes have contributed one original piano solo, one arrangement of violin solo for string quartet, and some miscellaneous transcriptions and obbligati. Other original numbers are in preparation. It is interesting to watch pupils make the transition from the dramatic style to the concert style when presenting excerpts from operettas which they have given. All vocal numbers and most instrumental solos are memorized.



The voluntary attendance has varied from four to eight hundred. The school enrollment is thirty-one hundred. Being given after school the musicales must compete with the usual club activities, an extensive program of intramural athletics, and the natural tendency to leave after the last bell. Faculty members, parents of performers, other adult friends of the school, and music pupils from six contributing junior high schools are found in the audiences. There is no special attempt to urge attendance by pupils who are not ready for this type of recital. There is need of musical missionary work among such pupils, but our musicales are not presented with this in mind. Yes, we indorse "Every child for music," but add paraphrastically, "Not the same music for every child."

The publicity consists of a brief notice in the school daily bulletin which is read in home rooms, a special advance article in the school paper, and a copy of the printed program on a small easel placed on the stage of a miniature of our auditorium stage. The proscenium, curtains, and stage proper have been reproduced accurately and artistically as to scale, design, and color. The miniature stage is thirty-four inches in length and has a height of twenty-six inches. Bearing the printed program, it is placed in an exhibition case in the main corridor two days before the musicale is to be given. Each musicale is given the name of the month in which it is presented.

Enough description has been given to sketch the picture. Very few new ideas are involved. There may be some uniqueness in the organization of detail and the focussing of so many concurrent features on an activity. Since these things are not actually the music, is there justification for the time and thought given to the physical setup, the problem of program building, the cultivation of audience courtesy, efficient means of publicity, effective coaching devices for the improvement of public performance, and so on?

Those wishing to do so may write their own objectives to fit the series of musicales herein described. We shall be content to offer briefly four considerations which prompted our action in beginning and sustaining them.

First, there is the amazing progress made by high school music students in recent years during which the music-as-a-frill notion has experienced a notable decline. The performances of our better choirs, bands, orchestras, ensembles, and soloists are no longer to be endured as juvenile imperfections; they are highly enjoyable regardless of label. School music instruction has improved. The music curriculum has been enriched. The better radio programs are making their contribution. Festivals are good and contests are even better for raising the standards of achievement. And now national vocal contests arrive on the scene. We shall appraise the initial outcomes of regional contests with eager interest. "Time marches on" and so does American musical youth!

During the week of January 11, 1937, fifteen thousand pupils of Greater Cleveland went to Severance Hall to hear the Cleveland Orchestra in five children's and three young people's concerts. This occurred again in April. Our young people are not only performing and listening to fine music; they are *thinking* music. It was most interesting to hear members of our school orchestra discussing the last young people's concert they heard at Severance Hall: "Is Honegger's *Pacific 231* music or noise?" There were both conservatives and moderns in the group. "To identify the pranks of *Till Eulenspiegel* was easy enough, but what about Strauss' treatment of his material to get the effects produced and how well did the first chair men do their parts? Was the influence of the composer's father as a horn virtuoso reflected in parts of the composition? What types of orchestral finesse did the orchestra

have to possess in order to do the Haydn *Surprise Symphony* so well?" Recently I overheard some pupils comparing Chabrier's *Espana*, Dvorák's *Carnaval*, Goldmark's *Sakuntala*, and Berlioz' *Roman Carnival*: "Which is the best contest piece, which is best for program music, which requires the most virtuosity, which has the most *meat* of composition, which requires the most completely balanced full orchestra?" These typical discussions exhibited elements of immaturity of idea and expression, of course, but when, for example, we contrast them with the adult music appreciation club member's achievement in passing the blindfold test of distinguishing between tonal qualities of the viola and oboe (no offense intended), we have a basis for saying that our young people have wonderful opportunities and are making real progress in music. In making provision, then, for these musicales as described, the school administrator implies his awareness of this splendid progress and is actually attempting to "keep up with the class."

Secondly, we consider some phases of a steadily growing music department. During several semesters preceding the fall of 1934, new music courses were being added, music was placed on a credit-toward-graduation basis, a contest winning orchestra was enlisting the interest of school and community, attractive complete band uniforms were purchased, glee clubs were retained, but the better voices were brought together in a choral club for which higher standards were set, elementary and junior high schools were sending on pupils with better music training, and the school administration gave helpful support. The usual school opportunities for public pupil performance had become inadequate on account of the increased enrollment in music courses. This inadequacy affected the individual pupil in glee club, choral club, orchestra, or band to a rather slight extent—he simply performed in a larger unit—but many ambitious solo and ensemble performers were not being given a chance to exhibit their wares and develop through the preparatory practice and self-discipline incident thereto. Furthermore, the larger units can always use the benefits of the added training which pupils acquire through solo and ensemble work. It is a challenging cycle.

At present, all music classes meet daily, except glee club which meets three days each week. The vocal teacher has two choral clubs, three glee clubs, a voice culture class, and a vocal ensemble class which is divided into the usual small ensembles. The schedule of the latter is elastic, but a typical week's work may consist of three days of separate ensemble work in different rooms, one day of listening to all ensembles with criticism by the teacher and pupils, and a fifth day on which all join to form a small choir. The instrumental teacher devotes half his time to a nearby junior high school, giving the remainder to our symphony orchestra, concert band, and second band. The theory teacher gives one-year courses in solfeggio, music history and appreciation, harmony, and advanced theory consisting of orchestration and creative writing. He also conducts a class in piano ensemble. Another interesting cycle consists of the musicianship carried by pupils from their theory work back to their vocal and instrumental groups. All work in the foregoing courses receives credit. At present there are 942 enrollments in music classes, a pupil being enrolled in band, for example, counting as one enrollment. There is also an extensive program of extracurricular music activities. So our musicales have provided a needed additional recital outlet particularly for ensembles, soloists, and accompanists.

The third consideration involves the obvious element of motivation. It is not surprising that pupils consider it a signal honor to appear on a musicale program. They have learned that their audience consists principally of other

pupils who are trying to achieve in music and are vitally interested in public performance. They know their audience will be friendly, yet extremely critical, and therefore appreciative in the fullest sense. Of course, they are happy to appear at school assemblies and on other school programs where the audience is a cross-sectional one of the student body, and usually a larger one, but a musicale,—“Well, that’s different,” they say. Traditions have evolved. Even higher standards of musicianship have been reached. Some 12A’s, who graduated in June, appeared as soloists during the spring series of recitals. They were in the audience as 10B’s on the afternoon of November 7, 1934. One of them had been working on Grieg’s *Concerto in A Minor* since the September before. It was scheduled for presentation at the June musicale with accompaniment by full symphony orchestra. A violinist who had been studying the Lalo *Symphonie Espagnole* for a year, presented that work in May. In the spring of 1936, a pupil who had been given leading parts in the annual play, operetta, and amateur shows, asked permission to sing at a musicale. He was told frankly that his voice was good, but not good enough. He reappeared in September reporting private voice lessons during the summer and a determination to “make the grade.” And he did. Briefly, his recital performance in January was so splendid that he was given a place of honor on his commencement program two weeks later. As luck would have it, the commencement photographer unknowingly snapped the official picture while this lad was singing his solo. The John Adams entries in the past Greater Cleveland instrumental solo and ensemble contest included thirty-eight soloists, selected from about one hundred aspirants in our school auditions, and thirteen ensembles. The musicales provided some of the motivation involved in the preceding typical examples.

Our fourth underlying consideration has to do with audience courtesy. This seems to be a floor-show age and I have no serious quarrel with people who desire to use certain types of musical performance as atmosphere while they eat, engage in conversation, read, or play ping-pong. It is possible to smile with the musical joker who claims that a fetching rendition of Saint-Saens’ “The Swan” is an aesthetic concomitant to his tub bath. But I am puzzled when I observe supposedly well-bred people engage in handiwork and/or carry on a loquacious obbligate while an admittedly first-class lecturer is on the stand. The fact that such a triadic act of digit, tongue, and ear may be a possible feat for some persons does not alter the element of rudeness. It makes a side-show out of the main attraction! Assuming there are thousands of people who do not know the difference between a swing concoction and a Bach invention, how can musical (?) people play games or converse incessantly while Franck’s *D Minor Symphony*, for example, takes second (if any) place via the radio? The kind of attention accorded this type of radio program may be indicative of whether people are “musical” or musical. They should either silence the radio and play the games or give the great Belgian, and themselves, a chance. In other words, we should make ample provision for the performance of truly fine music under ideal conditions of audience courtesy.

These musicales represent one attempt to do this for young people at an impressionable age. John Adams is a three-year senior high school and eight musicales are given each year. Thus, through this avenue, a pupil may have twenty-four experiences in which he adjusts himself to the simple courtesies of the concert hall. These and other means of similar training undoubtedly help to produce worthy music citizens.

[NOTE: The foregoing article was written for the *Music Educators Journal*. It appeared in the issue of September, 1937 (now out of print) and is reprinted here in response to requests from readers.]

# A STATE PROGRAM OF MUSIC EDUCATION

LLOYD W. KING

*State Superintendent of Schools, Jefferson City, Missouri*

[NOTE: This is an address delivered at the Missouri Rural School Music Festival, which was an important feature of the Music Educators National Conference convention and centennial festival held in St. Louis, March 27-April 1.]



WE, IN MISSOURI, have embarked on a music program. I feel that, this afternoon, it would be out of place for me as one who is not a specialist in music, but who is merely an administrator, to attempt to tell you, who are specialists, of what value music is, because you know that already; or to tell you how music should be taught, because you know that already. Merely, I shall bring to you something of the fundamentals of the history of a state-wide music program.

First, there are certain general principles that must underlie any program of state administration in reference to music education. We believe that these should be the general principles that underlie our program: First, that a music program in Missouri is an integral part of the curricular program of Missouri schools and should be administered as a part of the entire school program. This means that music is no longer to be considered as a frill or a fad, but that music is to occupy a definite position among the curricular offerings of the school.

The second general principle: Music lends itself well to integration. We, in Missouri, have fought in that direction. In our elementary courses of study, we have set up an integrated course in the whole area of fine arts, where we have attempted to integrate music throughout that area.

The third general principle to which we hold is that every pupil should be permitted to participate in the music program of the school.

The fourth general principle: In our state, emphasis should be placed upon consumer education, both in the elementary and in the secondary schools.

The next principle that we have proceeded on is that the schools should accept the responsibility of leading the way for a fuller music life in the community in which the school is located. We hold that the responsibility of education is not only for those who are immediately in the schools, but that it also extends further and should embrace the entire community.

Then finally, in reference to these principles, the State Department of Education has specific functions to perform in reference to music education. These are: (1) promotional function, (2) stimulation function, (3) function of information, (4) advisory function, (5) inspection function.

Very briefly, let me try to indicate to you how we attempt to perform these functions in Missouri. First, in promotion, we have on our staff in the state a special supervisor of music, Dean E. Douglass, whose specific responsibility it is to work out coöperatively with the music people of the state a very definite program. Then all of our supervisors, both in high schools and rural schools, promote this specific program that has been worked out.

We now have in fifteen counties of our state a coöperative plan under the direction of the county superintendents of schools through which music supervisors are established. These supervisors meet with the city supervisors; work out specific plans; carry these plans to the rural teachers; and then the teachers do the actual teaching under the supervision of the county supervisor.

Then we promote, through the courses of studies for rural schools, a very definite music program throughout the state. We provide a promotion through county choral work, examples of which we have seen today. Through our rural score card, we give points for music.

In the high school districts, the high school supervisors encourage the inclusion of music work in the program of study. This year in Missouri, we have 197 school bands, 264 school orchestras, 610 choruses. This year, the Missouri school districts are spending \$460,000 for music instruction alone, exclusive of the expenditures for libraries, equipment, and supplies.

Then through music clinics held in regions throughout the state, we are attempting to promote music education. Through coöperation of the other agencies, we arrange concerts and school festivals.

In furthering the stimulation function, we carry out a coöperative plan of training teachers: (1) visitation of schools, both by the music supervisor and the other supervisors; and (2) increasing requirements for music teachers, so that better trained teachers are secured.

In our informational function, we of the department serve as a clearing-house for desirable practices in reference to music education. Schools wherein good programs are developed, are cited for visitation.

In the advisory function, we attempt to help school administrators in designing their buildings, so that it will be possible to equip those buildings properly to house a music program. We, personally, help teachers, new and old, in planning their work, and help administrators in properly balancing their own programs, by fitting the music into the regular work. We help local schools to determine, in the light of their finances, what program of music they can include.

In the inspectional function, we do not emphasize inspection. It is necessary for our inspectors to visit schools, but we free our supervisors from the duties of inspector; we ask him to act as a service agent in helping the schools.

Now, finally, I would make a plea to those of you who are music supervisors and music teachers, that you consider your work (in Missouri) as part of the whole school program. Sometimes, administrators are faced with the problem that music people tend to think in their own terms too much. Now, we do consider your work as part of the whole school, and would have your work correlated with the whole school objective; that objective is to shape individuals to the end that they can realize their highest development and, at the same time, fit themselves into a democratic society that will move on toward the achievement of the democratic ideal.

I shall not talk to you longer. It is a pleasure for us in Missouri to have you distinguished visitors present. We are very happy to welcome you to our state. I thank the county superintendents and all who have participated in making possible this program.

# SCHOOL MUSIC IN LOUISIANA

SAMUEL T. BURNS

*State Supervisor of Music, Baton Rouge, Louisiana*



THE PRESENT school music program in Louisiana was initiated the fall of 1934 with the employment of a state director of music, who was instructed "to devise proper courses in music and to stimulate interest throughout the state in that important subject."

At that time, the music situation in the schools was that shown in the accompanying map for 1934. Orleans Parish, which is coextensive with the city of New Orleans, had an organized program of vocal and instrumental music; one other parish, St. James, had also employed a teacher who was offering a program of vocal and instrumental music in all schools. Eleven other parishes in the state had partial programs, offering limited phases of



music or reaching only a part of their schools. These parishes are shown by the lighter areas on the map presenting the condition as it existed in 1934. Of the remaining fifty-three parishes, none had any music teachers employed and paid by public funds. As regards the total number of music teachers employed, Orleans Parish had forty-seven; the remainder of the state had twenty, part of whom were employed on a part-time basis (one, two, or three days per week).

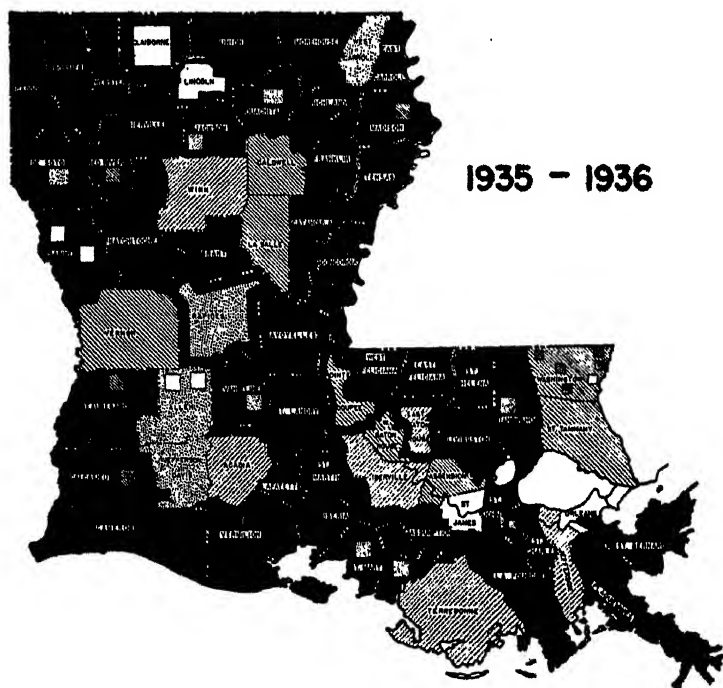
The growth of the state program, over a period of four years, is shown graphically in the maps for 1934-35, 1935-36, 1936-37, and 1937-38. At present; seven parishes are offering the complete program of elementary and

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high school vocal and instrumental music on a parish-wide basis; forty-two other parishes have made a beginning with the program, a total of forty-nine as compared with eleven in 1934. The total number of music teachers employed has grown from sixty-seven in 1934 to 158 in the present year for the state as a whole. Outside of Orleans Parish, the growth has been from twenty to 109.

This growth in numbers has been accompanied by other music activity, not so spectacular but no less important. Enrollment in the departments of school music in the teacher-training institutions has increased several fold; extension courses in music for elementary teachers have been given in a majority of the parishes, courses which have had very large enrollments and have overtaxed the ability of the extension departments. The State University has employed a special teacher for extension work in music alone, and the demand for the service exceeds the ability to supply it. A state-wide organi-



zation of music teachers, vocal and instrumental, has been formed, the Louisiana Music Education Association. This organization, which is affiliated with the State Teachers' Association and with the Music Educators National Conference, fills a double function: that of the usual state band and orchestra associations in promoting festivals, contests, clinics, and that of the In-and-About Clubs in sponsoring informal social gatherings, demonstrations, etc.






To assist in directing this ever-growing musical activity, the State Department of Education this year added a second member to the state music division, Lloyd V. Funchess, as assistant state supervisor of music. Mr. Funchess is a native Louisianian and has been a member of the School of Music faculty of the State University for several years. This assistance is

making it possible this year for the state music division to visit every music teacher in the state, to observe classes, and give suggestions.

All of this growth has been entirely free will on the part of the parishes; no pressure in the form of requirements has been applied. State Superintendent Harris and other members of the State Department of Education have rendered invaluable aid in giving music recognition as a subject on a par with other school subjects. Music is recognized along with history, mathematics, and science as a subject for which public funds may be used. The high school division has adopted a complete music course accepting four units out of sixteen for graduation, and providing high school credit for music study under private teachers as well as under those regularly employed; the elementary division has made a place for music on the approved daily schedules; the physical education division permits schools to devote one thirty-minute period weekly to rhythmic development and has asked to have this correlated with the music study; the state library division has placed numerous music reference books on its approved list of titles which are supplied without charge to the schools; the home economics and agricultural divisions feature music prominently in their activities and call on the music division for assistance; the certification division has established a standard of twelve semester hours of music in the training of elementary teachers; the textbook division has co-operated in adding new music books to the free textbook list. All school-books in Louisiana are supplied by the state without charge to the students. Since the beginning of the state music program, twenty-five new music titles have been added to the free list. At present thirteen music textbooks are supplied for vocal classes; nineteen for instrumental. Assistance such as this described above has greatly stimulated the progress of music in the schools. Inducements have been offered and the schools encouraged to accept them; but there has been no compulsion.

Prospects for the future are challenging but bright. Much remains to be done; courses of study and helps for teachers must be prepared; all teachers, both music and general, must learn to give musical instruction more efficiently; the quality of the instruction must be improved; many more music teachers must be trained and employed before all children are receiving the benefits of the full state program. But the groundwork for the complete structure has been done. The schools of Louisiana are decidedly music-conscious; they want music, and music of the right kind. They will adopt it as soon as trained teachers are available. Availability of necessary funds is also a consideration, but at present, the lack of teachers is a greater obstacle than lack of funds. Many requests for initiation of the music program had to be refused this year because trained music teachers were not available. The financial condition of the state is sound and constantly improving. In this improvement the schools are benefiting greatly, and music instruction is being given rightful consideration.

#### LEGEND

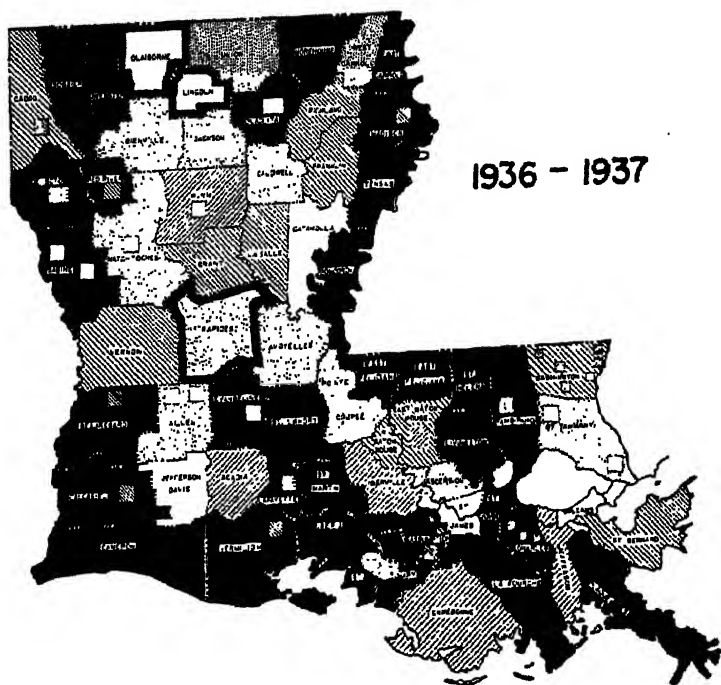
Elementary Only.....	
Instrumental Only.....	
Elementary & High School.....	
None.....	
Elementary, High School, Instrumental.....	



How did this development come about? What conditions have made it possible?

Important among these were agitation for music in the schools by various clubs: the federated music clubs; the parent-teacher associations, etc. These groups for years have worked for music in the schools by passing resolutions, presenting plans, calling on superintendents and school boards. Although their efforts did not bring immediate results they did create an attitude of open-mindedness among school officials—an attitude which has greatly smoothed the progress of the present program.

Next, I would call attention to the friendly attitude of the political leaders of the state. The present and preceding state administrations have been favorable to the music program. The importance of such favorable attitudes cannot be overestimated.

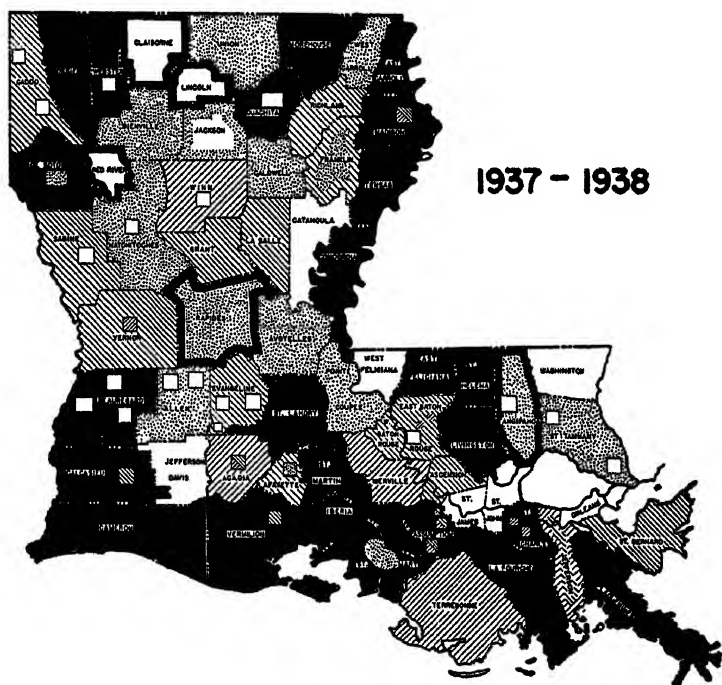


Greatly facilitating the spread of music is Louisiana's highly efficient system of school organization. The school unit is the parish, a political subdivision corresponding to the county in other states. All the schools of a parish, urban and rural, are under a single school board and one school superintendent. Support is on a parish-wide, and not a district, basis. When a parish embarks on the music program, it is for all the schools—city and country. Conditions may make it necessary to begin in only a part of the schools of the parish, but since all schools share alike, what is supplied one is expected to be ultimately available to all. The initiation of a music program, therefore, in part of the schools of a parish implies that it will later be extended to all. District differences are not recognized.

Most important in the spread of music has been the work of the music teachers themselves. The teachers for the most part have had the zeal of

evangelists in spreading the gospel of music. They have worked long hours; have carried disproportionate teaching loads; have contributed their music offerings to all kinds of school and community activities: football and basketball games; boxing matches; P.-T. A. meetings, farm gatherings, radio programs, fairs, folk schools, Mardi gras celebrations. At great effort they have prepared their choruses, glee clubs, bands, and orchestras for the various state and sectional festivals and thus put their best in music before other teachers and school officials. These out-of-the-classroom activities, carried on by the music teachers, have had an enormous influence in promoting the program. Communities without music, seeing and hearing the music activities in the schools of their neighbors, have been stimulated to introduce music themselves.

Any state wishing to initiate a wide program of school music may gain some ideas from the experience of Louisiana. This experience would suggest:



(1) A campaign by interested groups to create popular sentiment for music in the schools. (2) The wooing of important political leaders and the winning of their support for the cause of music. (3) The active demonstration of the work already being done in the schools. (The objective of such demonstrations should be to put school music before the public in an attractive manner, and thereby gain favorable attention.) (4) The evolving of some plan for a wide program of music instruction which will appeal to school administrators as sane, possible, and practical. Such a plan will of necessity vary from state to state. It would have to be adapted to the administrative conditions of each state. We have had enough experience, however, with music programs in all kinds of situations to make it possible to work out

practical plans for effective music instruction in almost any existing type of school organization.

Much of the work involved is not music; it is educational administration applied in the field of school music. It calls for men who know education in the broadest sense; who can talk intelligibly the language of general educators, and who also know school music in all its phases and can make music operate in the educational program as the administrator sees that program.

The leader in such a movement will have to sacrifice much. He will have to give less attention to his bands, orchestras and choruses, and more to psychology, statistics and administration, in order to adapt himself and his program to current educational thought. However, such activity by some of those who know music is necessary, if we are to achieve our aim of "Music for Every Child—Every Child for Music," and a nation for which good music is a vital necessity.

## ADDRESS OF WELCOME

H. J. GERLING

*Superintendent of Schools, St. Louis, Missouri*

[NOTE: This is an abstract of the address of welcome given by Dr. Gerling at the first general session of the Music Educators National Conference, held in St. Louis, March 27-April 1, 1938.]



IT IS TO ME, as it was to the mayor, a very great pleasure and a very great privilege to extend to you, on behalf of the schools, a most cordial welcome to our city. I felt, two years ago while in New York City, in fact, I experienced then an ambition, if I may say it that way, to invite to St. Louis this great organization. After that, in conference with Dr. Maddy and others, I found that we might have an opportunity to do what we could to make an event of this kind a high spot in the life of St. Louis, and to make it likewise an opportunity for men and women throughout the land to meet here and, in the communion of music, find the secrets of their souls. So, I experienced, as I said a moment ago, a high ambition to further that end. That end has been achieved.

What we wish to do, this week, is to place at your command any of the facilities that we have. We wish to do what we can to make this fabric of music that you are weaving here, today, into a rare pattern of beauty. If we may do that, by cooperating with you, we shall feel that in a small degree we have merited the confidence that the selection of St. Louis implied.

St. Louis has always been a city of music. Particularly years ago, those who came to us from Germany brought their great singing organizations here and kept alive, even in times of darkness, a fine spirit of music. We no longer have that stream of foreign immigration; we no longer have the encouragement that comes from men and women seeking the inspiration of music, so far as foreign migration goes. We are, therefore, building up, or seeking to build up in St. Louis the powers of music, to give to our young people the encouragement, the incitement to find in this something we think of as the melody of music, the urge to go forward and make of themselves greater spiritual powers among their fellows.

So, in that sense, too, my friends, I am inviting you here, this morning, and saying to you that all the teachers of the St. Louis school system, all the supervisors and administrative officers of that system, wish to do all they can, not merely to provide the comforts of the week, but to do that which makes possible the presentation here of a rare program of musical idealism.

I think Dr. Maddy has provided for that in the program. Our obligation is to meet Dr. Maddy half way, at least, in the provision we make in St. Louis. If there is anything I can do, if there is anything that the schools can do, if there is anything by subsequent following up that we can do, it is all at your command.

The one thing I am interested in, over and above all others, after this convention closes, is that its inspiration may continue in our schools and, in the performance following it, and that we may again be blessed someday by having you with us to bring to us not only the choice products of the schools in the form of musical organizations, but to bring to our community a deep resolve that music shall always be the heaven-inspired force by which mankind seeks to find solace, comfort, inspiration, and ambition here on this earth.

With very best wishes to you, with the hope that the week will bring to you all that you have sought, and again with a renewed invitation to you to ask of us anything that you seem to need, I bid you welcome.

## ADDRESS OF WELCOME

BERNARD F. DICKMANN

*Mayor of the City of St. Louis*

[NOTE: This is an abstract of the address of welcome given by the Honorable Bernard F. Dickmann at the first general session of the Music Educators National Conference, held in St. Louis, March 27-April 1, 1938.]



IN WELCOMING the delegates of the Music Educators National Conference, it gives me particular pleasure to address you not only on behalf of the city of St. Louis, but personally, as the honorary chairman of your local committee.

It is particularly fitting that this convention and its festival events should meet in the city of St. Louis to mark the one-hundredth anniversary of music teaching in the schools of America, as it coincides with our local celebration of one hundred years of public education in St. Louis. It is natural that two such events should be celebrated together, in that music is peculiarly fitted to serve as the first art in the education of the young. Music, although the most abstract of all the arts, is the only art that can be apprehended in early childhood. The normal infant sings and is susceptible to song long before he can talk or walk. By singing, and by singing only, a little child of five may come in contact with a pure and perfect form of beauty. Music also lends itself admirably to the expression of that idealism with which every normal child is endowed by nature.

Few people realize the great part that music plays in our lives. Although the average person looks upon it as a pleasure—merely one of life's delights—it has, in fact, become one of the very essentials of our existence. From the time we are hushed to sleep in our mother's arms to the moment the last hymn is sung above us, we have music as our daily companion.

That St. Louis has made music an integral and essential part of its culture is obvious to everyone who is familiar with our daily life. Our Municipal Opera is nationally acclaimed, as well as our Symphony Orchestra and other great musical organizations. This great auditorium was built to help continue and foster this cultural phase of our everyday existence. The growth of these great municipal assets is in no small part due to the teachers and supervisors of teachers in our schools, who have made it possible for music to retain its role of "heavenly maid," and who instilled in the hearts of their pupils that devotion to a divine art that will awake the soul and lift it higher.

In this day of international chaos and general unrest, there is a definite need of spiritual rehabilitation of all the people. Music, above all, is spiritual. It being the purest of arts, music is, in the words of a great philosopher, "The only one of the arts which cannot corrupt the mind." It is true that many crimes are perpetrated in the name of music, but we must forgive the criminal, for the reason that his musical instinct is not dead, only perverted, and it is the duty of real artists, such as yourselves, to lead him in the right way.

I know that this great festival and gathering can only leave with us a lasting impression of pleasure which will live long after your visit here. May I take this occasion to thank you on behalf of the citizens of the city of St. Louis for gracing our community with your presence, and bid you welcome to come again and often.

PART I—PAPERS, ADDRESSES, DISCUSSIONS



SECTION 2

COLLEGE AND UNIVERSITY MUSIC  
JUNIOR COLLEGE MUSIC  
MUSIC IN SOCIAL LIFE, POSTSCHOOL MUSIC  
EDUCATION OF MUSIC TEACHERS

# CHORAL MUSIC IN THE COLLEGE AND UNIVERSITY

PAUL J. WEAVER

*Cornell University, Ithaca, New York*



THE MOST striking fact about college music in America is the amazing lack of uniformity and lack of standardization existing in almost all phases of music work. This lack of standardization is seen in the informal musical activities, in the formal course offerings, in the content of courses, in the manner and method of presenting this content, even in the fundamental objectives on which the offerings are based. It may safely be said that there is no parallel to this situation in any other educational subject.

This confused situation is very evident in the attitude of the college toward choral music. All sorts of setups exist, ranging from some institutions which have extensive and fine choral offerings, through others which have many stages of partial offerings, to a considerable number of institutions in which there are no choral offerings at all.

In such a confused situation, it would be presumptuous for me to put before you today a definite outline of a specific choral program; instead, I want to consider with you some of the basic principles of the situation and, from these principles, to draw conclusions which I hope will be of practical value.

In the first place, we must sharply differentiate between the utilitarian aspect of choral music and its educational aspect. It is for utilitarian, not educational, purposes that most colleges have a choir and a glee club. There must be music at chapel services; therefore, there must be a choir. There must be some group that can sing the dear old Alma Mater for lethargic alumni, and that can wring sentimental tears from their eyes and reluctant dollars from their bank accounts; therefore, there must be a glee club. I am not criticizing the choir nor the glee club; quite the opposite. I am simply saying that the primary reason for their existence is not educational. They should and must first perform their utilitarian functions. While they are doing this they can, and in a large number of cases they do, fulfill sound educational objectives. In many schools, they have been the basis on which the entire program of music education has been founded. No, the choir and the glee club are not being criticized. The thing to be criticized is the complacent or unenlightened attitude which takes it for granted that the choir and the glee club alone are sufficient to constitute a complete educational program in choral music. For they are not.

From the standpoint of an educational program choral music must be considered both as an art and as a literature. May I deal with these two aspects of the subject briefly.

The college is concerned with an art as a cultural subject, and is also concerned with the training of artists. The faculty of painting teaches students to paint; it also teaches students to understand and appreciate the art of painting.

The college is concerned with a literature primarily from the standpoint of a cultural subject. It teaches the literature itself—whether it be ancient or modern, whether it be in the native or in a foreign tongue; and through the literature, it interprets the advance of human life and thought through the ages.

The college should treat choral music from both of these viewpoints; for much of the greatest of all musical art is choral, and much of the greatest and

most important of all musical literature is choral. It should be the purpose of the college to make its offerings sufficiently broad and sufficiently inclusive to give the student the same opportunities to study the art and the literature of choral music that he is given in the field of the English drama, or the field of romantic poetry, or the field of the modern novel.

We immediately are brought face to face with the fact that the American nation is relatively illiterate when it comes to the reading of musical literature. Any student who goes to college is prepared to read intelligently and rapidly any phase of English literature, and possibly the literature written in at least one other language. But it is the exceptional student who, on entering college (or on leaving it, for that matter), has attained any considerable degree of fluency in the reading of even relatively simple printed music. You and I, the teachers, can presumably sit in our studies with the score of a great choral work in our hands, and read it for ourselves as we would read a play or a novel. Not until our students can read music with that fluency can the college teach the literature of music on the same basis as it teaches other branches of literature. Our college students are kindergartners as far as reading music is concerned. And because of that fact we must adapt the teaching of musical literature to their illiterate level. This simply means that the students must learn the literature of choral music either largely through the ear, by hearing, or by a combination of hearing and singing, by actually producing the music itself.

This necessarily limits the amount of literature which can be successfully taught in a given course, or in a given season of informal work. If the teacher of Shakespeare were limited, in his course in that subject, to only the plays which he could produce in a given term, he would then be more conscious of the problems which face the teacher of music.

One inevitable result of this situation has been an overemphasis on the study of short choral works, and a neglect of the study of the longer and the greatest choral masterpieces. Even in institutions where choral rehearsals are organized on an accredited basis which makes frequent and long rehearsals possible, it is totally impossible to cover, in the course of a four-year curriculum, even the greatest and most important choral works when their study must be exclusively by means of performance. In most colleges the choral groups have to confine themselves to one or possibly two great choral works each year. The result is that the students come out of college, all too often, not only not knowing the great body of choral literature, through personal contact with it, but even being ignorant of its very existence.

I see only one solution for this problem; that solution is a combination of two approaches toward choral music, independent but closely interrelated. In the first place, we must have choruses of various sorts, in which the students may gain that close intimacy with music which comes best, and which possibly comes only, through the actual performance of the music itself. In the second place, we must also give the students opportunities to study the whole literature of choral music, through formally organized courses, properly subdivided by styles, periods, etc. And the work of the performing groups should constantly be correlated with the work of the study groups in a way which will make the performance illustrate and vitalize the study.

Since our students cannot read music fluently, the study group must necessarily resort to extensive use of recorded music. From this standpoint the phonograph record is infinitely more important than the radio broadcast; for



the very nature of the study demands immediate availability of the recording, and opportunity for frequent repetition of the music. Except for the phonograph, it would be practically impossible to teach the type of course which is being recommended here.

Unfortunately, satisfactory recordings do not exist of many of the most important major choral works. For instance, until very recently there has been only one extensive recording of the Bach *Passion According to St. Matthew*; and that has been a badly garbled, badly cut and very badly performed recording. Fortunately, this has just been replaced by a thoroughly admirable and complete recording issued by RCA-Victor, which is worth much more than the fifty dollars which it costs. There is no complete modern recording of such a pre-eminently important work as to the Bach *Mass in B Minor* or the Beethoven *Missa Solemnis*. So far as I know, only two of Bach's cantatas have been recorded in complete form; the one church cantata sung rather badly in Spanish, and the one secular cantata sung in a rearranged version in French. The very lack of recordings of such important choral works indicates the slowness with which the serious study of choral music has developed in this country; for the commercial companies have been very alert in supplying recordings which would prove useful for educational purpose.

The two most striking criticisms which must be leveled at this side of music education as it exists in colleges today, have been indicated in what has been said above. They are, first, our failure to provide opportunities for our students to learn in a comprehensive way a great field of literature which has been of enormous significance in the whole development of civilization. In the second place, we have satisfied ourselves, within the small range of the present offerings, with an overemphasis on short and often relatively unimportant works, with the result that we have neglected consideration of the larger and relatively greater and more important works. We can hardly picture a comparable situation in other fields. The department of dramatic literature could not conceivably limit its offerings to the study of twenty-five or thirty short scenes from representative plays in the English language. But the department of music is frequently limiting itself in exactly that manner.

If the department of music would organize its offerings on the same basis as that now seen in the department of dramatic literature, many of the present vexing problems—crediting of courses and things of that sort—would automatically solve themselves by taking their proper position in a sound academic scheme.

A third general criticism of our present handling of choral music has often been stated and should be repeated: In general, the standards of musicianship of choral conductors in this country is notably lower than that of orchestral conductors. As a result, we frequently find in our colleges choral directors of a lamentably poor type; this lack of fundamental and thorough musicianship on the part of the conductor results in the cultivation of utterly false standards and ideals among the students. This can be overcome only by constant improvement in our teacher-training colleges. And I pray for the time when the teacher-training colleges will develop in their prospective teachers musicianship first, musicianship second, musicianship third, and methods and pedagogy fourth.

# CONDUCTING THE COLLEGE CHOIR

MAX T. KRONE

Northwestern University School of Music, Evanston, Illinois



THE FUNCTION of the conductor—according to a statement by Richard Wagner, or was it Hector Berlioz?—is to set the correct tempo. If such were the accepted case today, there would be no need for this paper nor the scores like it which have been written since this simplification of the conductor's art was propounded. Perhaps there has been no need for them anyhow.

The conducting of a college choir, or any choir for that matter, however, is unfortunately not so simple. As a matter of fact, by the time the choir is ready to have the "correct tempo" set for it in performance, it usually can, and often does, dispense with the conductor altogether as far as that function goes. I imagine most of us have had that lost feeling which comes when our choir decides that the tempo which we have usually adopted is the correct one, even though on this particular occasion we feel that another would be more suitable.

The conducting act itself, in performance, may be one of the less important parts of the conduction process. That process begins weeks or months before the concert itself, and involves the following points, among others:

## CHOICE OF MUSIC

Of importance here, of course, are such factors as:

(1) *The size of the group.*—A chorus of sixty for example can do certain works demanding a large body of tone more effectively than a group of thirty-two. On the other hand, the smaller group may be more effective in certain types of composition, such as madrigals and motets in which it is easier to secure clarity, balance, and flexibility with fewer voices to a part.

(2) *The training, interests and background of the group.*—While a skillful conductor may be able to train an unskilled group to sing practically anything, there is a question of educational values involved here. The same conductor, for example, could give that group a much wider range of experience by using easier material and a greater variety of it. Good training is not necessarily good education. A trained seal may be exceedingly skillful, but we would not, therefore, say that it is educated.

(3) *A balanced diet.*—There are of course a great diversity of colleges—the strictly religious type, the state teachers' college, the small liberal arts college, women's and men's colleges, the junior college, the technical institute, the music conservatory, the state university (itself of many types), and privately endowed universities, large and small, rich and poor.

To prescribe the same choral diet for groups in all of these types of colleges would be as sensible as prescribing the same diet for all men of eighteen years and over. We shall have more to say on this score under the next heading, but we would add here, as long as we are on the diet analogy, that it is our conviction that a healthy choral diet for a group in any of these college types should include music from as many of the great choral composers and schools of choral literature as possible. It is, of course, possible for a man to live chiefly on proteins and carbohydrates. It is also possible for a choir to live on the music of one liturgy or one choral school, but why restrict either diet when each can be so easily enriched?

(4) *The probable public appearances the group will make during the year, and the audiences for whom the choir will sing.*—In some schools there

are definite events during the year at which the choir is expected to appear. If these are of such a nature that they all demand the same type of music—chapels, for example, or programs for churches, the director may well search out other types of appearances—concerts for high school students, for example, and programs for the general public. Audiences such as these demand a varied program and are a challenge to the conductor in the building of programs of intrinsically good music of sufficient variety and color to claim the interest of many types of listeners.

(5) *What is in the budget and the library.*—Such mundane matters should not, of course, bother us; but, unfortunately, we do frequently have to temper the cold winds from the business office to the shorn lamb of artistic ideals.

#### FUNCTIONS OF THE CHOIR

It is natural to expect that such a variety of colleges should present an almost equally divergent list of functions for their singing groups. This is hardly the place for a discussion of what should constitute a well-balanced college choral program, but it does seem pertinent to mention here some of the factors that seem to govern the conducting of college choral groups today.

Among the functions that I have observed are: (a) To provide music for chapels or other school functions. (b) To give the conductor a chance to publicize himself. (c) To advertise the school. (d) To raise money for the school. (e) To provide social contacts and prestige for the students. (f) To give students a knowledge of materials that they may use with high school groups. (g) To provide students with a background of choral technique. (h) To provide training in discipline, that is learning to do what they are told. (i) To provide a background of choral music of all types as a means to helping the student form his own aesthetic judgments and taste. (j) To provide opportunities for students to discover and develop latent interests, talent and abilities, not only vocal and musical, but administrative and executive, through opportunities as assistant conductors and in the administration of the rehearsals, concerts, and other affairs of the group. (k) To provide a type of aesthetic experience not possible for students to secure otherwise.

I shall make no attempt to rate these functions. The chief value of such a rating, as I see it, lies in the constructive thinking that is done by the person doing the rating.

#### KNOWLEDGE OF CHORAL LITERATURE

It would seem that this is something that one could take for granted on the part of the college choral director, but an examination of a large number of college choral programs makes one wonder if many college conductors, as well as high school directors, do not choose their material from consignment shipments made up by a clerk in a music dealer's octavo department.

Certainly, if we are to claim respect from our colleagues in other college departments we should show some evidence in our programs of as thorough a knowledge of the great figures and their works in our field as that which we expect from a professor of English, for example.

Certainly, we should expect to find representatives of the great sixteenth and seventeenth century polyphonic schools in the Netherlands, Italy, Spain, France and England, something of Schütz, Bach, Handel, Haydn,

Mozart, Beethoven, the great Romanticists, as well as of the nineteenth century Russian choral writers (most of whose music is second or even third rate), and of the twentieth century English, German, and American composers.

Until a comprehensive work on choral literature is available, *Grove's Dictionary* will prove an excellent source from which to cull lists of choral works by the great and near great composers who have been too long neglected. Naturally, individual biographies of these men provide another rich source.

#### CHOICE OF THE PERSONNEL

The extent and character of the group choral offering in the particular school will, of course, have an important bearing on this point. If the only choral group is a large chorus of the oratorio type, for example, the requirements for entrance, vocally, musically, and personally will probably not be as stringent as, for example, an a cappella choir which is one of several choral groups, and which is more virtuoso in performance than the others. For the latter type, we have found such personal qualifications as sincerity, alertness, general intelligence, tenacity, and loyalty as important as vocal and musical ability. On the vocal side we are interested in the voice which is free, in tune, of normal range, and without noticeable tremolo or quality which will make it stand out from the rest. On the musical side, we are not greatly concerned about sight-reading ability, although, of course, we prefer it. A good memory for short phrases played at the piano, and an ability to sing a phrase *as a phrase* are usually good indications of musicianship.

#### SCHEDULING REHEARSALS

We have tried rehearsals at all hours and prefer ten o'clock in the morning, with eleven in the morning and two in the afternoon as second and third choices. It seems to take until ten o'clock for most voices to limber up, so the early hours are not so satisfactory vocally. The one o'clock hour is marred by sleepiness from lunch, and from three o'clock on fatigue is increasingly noticeable. Personally, we would rather have the choir at a favorable hour and lose a few good voices through conflicts in class schedules than to have the rehearsal when there are no conflicts, but when everyone is working with the disadvantage of fatigue.

#### SEATING THE CHOIR

There seems to be an increasing tendency to seat the mixed choir thus:

<i>2nd bass</i>	<i>1st bass</i>	<i>2nd tenor</i>	<i>1st tenor</i>
<i>1st soprano</i>	<i>2nd soprano</i>	<i>1st alto</i>	<i>2nd alto</i>

This is probably due to the fact that most successful choral works use the altos with the tenors in duet passages more than with the basses. Similarly the sopranos seem to be more frequently paired with the basses than with the tenors. There is no one right way to seat the group, however, and the director is free to seat them according to the music they are performing, or according to his own ideas as to how they sound best. One famous conductor seats voices with no individual color in the center of the choir and uses them as an "accompaniment choir" for a background with soloists. Another seats the best singer in each section at the end, the weakest one next, the next best third, a weak one next, and so on.

Whether or not the group sings seated or standing would seem largely

a matter of preference; although it is clearly advantageous to have the choir sing seated if the program is so long or so arranged that the group would be unduly fatigued by continuous standing. Most singers, however, seem to prefer to sing standing. Theoretically, it should be just as easy to sing seated as standing if the posture is right, but psychologically it seems to be harder for most singers to maintain a good posture when seated.

#### USE OF REHEARSAL TIME

Probably the easiest way for the conductor to waste time is by talking. Singers, to make progress, must keep alert and attentive, buoyed up by the music they are producing. When it is necessary to stop for corrections, the conductor is simply helping maintain that attention and drive if he makes his corrections so brief and to the point that the thread of interest does not break, nor even lag. Once this happens it takes just so much more time and effort to overcome the inertia thus created. We have found it helpful in maintaining a good rehearsal tempo to correct only one thing at a time rather than list several mistakes to be overcome. No one remembers more than one or two in such a case, anyhow.

#### TECHNIQUE OF CONDUCTING

This really should come under the heading above, since it is chiefly a means to that end. It is such an evident activity of the conductor, however, that we shall dignify it with a heading of its own.

Since the possession of a good baton technique can be such a valuable means to securing effective use of rehearsal time, it naturally follows that every choral as well as instrumental conductor should master it. Personally, the matter of whether one uses a baton or not does not seem of paramount importance. For if the conductor can secure thrilling results without ever making a conventional beat, if he can do it with the same economy of effort and time that he would effect if he were to use the conventional signs, and if the system he uses is instantly understood by an orchestra or by a new choir, then it probably does not matter whether he uses the conventional technique or not. He might even conduct with his mustache, as Archangelsky was wont to do. It is hardly likely, however, that many "individualist" conductors will survive the three if's listed above.

Since that is the case we would hold out emphatically for a system of conducting signals, based on the conventional measure patterns. If the conductor masters these patterns with a baton, learns to indicate stresses on *any* beat of the measure without losing the pattern, learns to increase and decrease the size of his beats to indicate *crescendos* and *diminuendos*, learns to move his left hand up and down while his right hand beats the measure, then he has all the *foundation* he needs for a flexible, expressive, universally understandable conducting language. One more thing is necessary, however, the expressive use of the eyes and face. But with this equipment he can save hours of time in rehearsal, and can help to overcome the stigma of the title that has fastened itself to choral conductors generally, that of "snake charmer."

The conductor who can use his hands correctly and freely and his face expressively does not need to tell his choir to "sing softly at the top of page 3, make a *crescendo* to letter B, and then a sudden *pianissimo*." He can convey his meaning without saying a word, and everyone will have a better time doing it.

## CREATIVITY IN PERFORMANCE

One of the things that makes most choral programs so uninteresting to us, aside from the lack of inspiration in the matter of program building, is the lack of spontaneity in the performance. A large part of this "dead-pan" singing is probably due to overtraining in preparation for concerts, but much of it could be avoided if the group and the conductor approached each performance as though the work was being done for the first time, and as though no one knew just what the conductor was going to do with each phrase. Change the tempo a little, make a *ritardando* where one had not occurred before, call for a *crescendo* at another point, or a *diminuendo* at still another, all the while, of course, keeping the picture of the whole work in mind so that it is not distorted or sung merely as a stunt piece.

The group will be dismayed the first time this happens in a performance, but if the conductor has a good conducting technique and makes his demands so evident that no one could mistake them, the group will gradually acquire confidence and joy in their newly discovered talent, and each performance will be an exciting and uplifting experience.



## THE ADMINISTRATION OF COLLEGE CHOIRS

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THE ADMINISTRATION of college choirs is a difficult topic to cover in a short paper because there are almost as many different administrative problems as there are choirs. Almost no uniformity exists today in regard to the organization and administration of choirs in any two colleges. It seems best in this paper, therefore, to discuss the principles which should guide the administration of a college choir rather than specific problems of administration.

Generally speaking, there are two types of choirs. The first type, while it is sponsored by the college of liberal arts, has not been made an integral part of the college program; it is part of the college in name, but in reality it is a sort of appendage. The second type of choir is a vital part of the general college program. Its work is treated with the same respect and is considered as indispensable as the work done in courses in biology or in English.

The choir that is set apart from the college is likely to have trouble in regard to its administrative problems, particularly as they affect college credit, rehearsal schedules, etc. The second type, because it is an integral part of the college curriculum, will have no more difficulty than other departments encounter in the administration of their courses. Here, then, lies the crux of the whole matter: before the administrative difficulties of a choir can be solved, the work of the organization must be accepted as a valid contribution to the program of a college of liberal arts.

When a choir finds itself looked upon as an intruder in the academic world, the cause for this attitude may lie in any one of several places. It may be that the faculty of the college is ultraconservative and has not yet come to the realization that the study of music is quite as respectable a cultural pursuit as the study of English or Romance languages. In most cases, this attitude can be changed, provided, of course, the work of the music department in general,

and of the choir in particular, is of high enough caliber to warrant serious consideration. If, however, no amount of excellent work and persuasion on the part of the music department staff can lead the faculty to accept music as a legitimate academic subject, then the choir director had better look for a position in a more enlightened institution.

More often than not, however, the fault lies not with the college faculty but with the music faculty and, in many cases, with the choir director himself. The choir that, year after year, struggles along outside the pale of the academic world is likely to have a director whose musical training has not gone far beyond the stage of "taking voice." His musical experience has probably been narrow and his general education negligible. Such a director is apt to impress his singers with the idea that the most important part of their musical education consists of studying vocal technique with the view to displaying that technique to the public as rapidly as possible. He will tell his singers that most other studies are a waste of time. He will attract young people who are looking for an easy path to success and encourage them to believe that singing in the choir is the *raison d'être* for attending college. This attitude is bound to be a source of annoyance and friction to the other students and to the faculty.

Obviously, a choir of this type will not receive much coöperation from the members of the college faculty. They will be extremely reluctant to grant academic credit for work which at best is a sort of vocal gymnastics, and which is likely to be a detriment rather than an aid to general scholarship. Nor will they be very helpful in working out a good rehearsal schedule for the choir; and they will be definitely antagonistic toward those activities of the choir that involve the singer's absence from the classroom even for a few days. The administrative problems of such a choir will never be solved; the director and the members of the choir will find themselves constantly involved in conflicts with the college administration.

The other type of choir I have in mind will be operated on totally different principles. First of all, it will be part of the program of a strong department of music, a department which maintains standards in all of its courses that are at least as high as those maintained in the other departments of the college. For not until the college administration realizes that the work of the choir, although perhaps more spectacular than that of the rest of the music department, is nevertheless part of a broad program which aims to produce cultured musicians and intelligent amateurs instead of mere vocal gymnasts, is it likely to accept the work of the choir as an integral and legitimate part of the general academic program.

The courses in music should be able to survive the most rigid academic scrutiny. Courses in the history of music must be on a par with the courses taught by the department of history, and insofar as possible the two should be integrated. It should not be difficult to persuade the members of the history department that a knowledge of the development of music in any given period, the Renaissance or the Reformation, for example, will help a student to understand the history of such periods just as much as a knowledge of the political events. Courses in the literature of music should be taught according to the same plan as, for instance, courses in English literature. What Beethoven has said in his sonatas and symphonies and string quartets is certainly worth quite as detailed study as what Shakespeare has said in his plays or his sonnets. Courses in the theory of music and in composition

should be on a par with courses in rhetoric and creative writing; and courses in the production of music (choir, orchestra, chamber music, etc.) should be on a par with courses in play production and speech. Unless the director of a choir finds himself part of a strong music department, such as that outlined here, he must realize that no matter how excellent his own work, it rests on a weak foundation and will not be accepted as equal in importance to the work of the rest of the college.

On the other hand, no matter how strong the music department, the choir director himself must be a man of broad musical training and cultural interests. The director must constantly impress upon his singers the fact that a really great musical performance on their part depends on much more than vocal dexterity. He will point out that music does not operate in a vacuum and that it is something more than sweet sounds to soothe the ear, that, on the contrary, significant musical utterances have always been part and parcel of the civilization in which they were produced. He will tell his singers that in order to sing intelligently music by the composers of the Netherlands, it is well to know something of the civilization which produced these men, and that in order to interpret Bach it is necessary to know a great deal about Bach's life and about the thinking and ideology of which Bach was a product. He will encourage his singers, therefore, to take other work in music besides singing lessons; he will encourage them to study history and biography, languages and literature, in short, most of the subjects that are found in the curriculum of a college of liberal arts. Moreover, he will insist that a primary requisite for membership in the choir is ability to do good general academic work.

Such an attitude on the part of the director is bound to be an aid and not a hindrance to scholarship; and once the faculty realizes this, it is certain to bring coöperation rather than antagonism to the administrative problems of the choir. Questions of academic credit, rehearsal schedule, and occasional absences from classes caused by the off-campus activities of the choir will, in most cases, not present any real difficulties.

The first and most important step, as I see it, toward a satisfactory solution of all the administrative problems of a choir, is to arrange a program and to develop an attitude which will make the members of the choir active members of the college as well. No choir can be a vital and enduring factor in an educational institution unless its work furthers the aims and purposes of that institution.



# THE ORGANIZATION OF COLLEGE A CAPPELLA CHOIRS

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THE MATERIAL for this paper is based on the findings resulting from a questionnaire sent out to some one hundred representative colleges and universities throughout the country. Of the institutions which replied, forty-two maintain a choral organization of the general type of the a cappella choir. The institutions ranged from a small college with an enrollment of two hundred to a large university with an enrollment of twelve thousand; the selection included denominational schools, private schools, and state-supported schools. The geographical location ranged from the east coast to the west coast, and from the northern border states to Louisiana and Texas. While the number of schools investigated is not large enough to prove any final conclusion, it is representative enough to indicate several general tendencies.

First of all, the questionnaire demonstrates what has long been an opinion generally held by many music educators: that the a cappella choir at this level is most popular and apparently flourishes most in the institution popularly labeled as the small college, i.e., the school with an enrollment of between five hundred and one thousand. There is apparently no correlation between size of enrollment in the school and size of the choir itself. For instance, of the seven schools reporting an enrollment of five thousand or over, four have choirs falling into the lowest quartile as far as choir enrollment is concerned. On the other hand, the two largest choirs are in institutions with enrollments considerably under one thousand. Forty-one choirs reported a total enrollment of 2,103 which gives an average enrollment of fifty students per choir. One-half of the choirs reported an enrollment of between forty and sixty. About one-fourth of them reported an enrollment below forty and about one-fourth an enrollment above sixty.

Of the forty-two schools reporting, five indicated that two-thirds or more of the choir were candidates for a music degree; seven reported one-third to two-thirds as candidates; fourteen a number less than one-third, and sixteen schools reported no candidates for music degrees in their choir membership. Those figures tend to disprove the offhand statement that most of the choirs are made up of preprofessional students and would indicate that by and large the a cappella choir personnel consists of students engaged in music largely as a recreational activity. The total student enrollment in a cappella choirs was reported at 2,103. Of these students, about one-fourth, 584 to be exact, are candidates for music degrees.

As to rehearsals, the number of weekly meetings range from one to five, with an average of approximately three per week. The average length of rehearsal varies from thirty minutes to two hours and a half, with seventeen directors using the sixty-minute period, sixteen using periods of less than an hour, and seven using periods longer than an hour.

The total weekly rehearsal time varies from sixty minutes to 450 minutes, or, in other words, the amount of time spent by the student in a cappella choir varies from one hour per week to seven and one-half hours per week.

The average student spends 160 minutes or two and two-thirds hours per week in rehearsal. The most popular hours for rehearsal are half-past three and four in the afternoon and seven o'clock at night. About one-fifth of the rehearsals are held in the morning or at noon, the remaining four-fifths being scheduled for afternoon and evening hours.

With reference to the much-discussed problem of limitation of participation in so-called extracurricular activities, twelve schools (something over one-fourth of those represented) have some sort of system for limitation of such participation; 30, or three-quarters of the group, have none. Twenty-four schools require that a cappella choir members maintain a certain scholastic standard, eighteen (not quite half of the schools) have no such requirement.

Of the groups reporting, some two-thirds make out-of-town trips for performances, being absent all the way from one to twelve school days. Of these twenty-eight touring choirs, fifteen are absent from three to seven school days; seven choirs are absent fewer days than that, four are gone for a longer period, and two choirs travel only during vacation time.

The choirs reporting indicated financing from three sources: concert proceeds, the school budget, assessment of choir members. Seven rely entirely on concert proceeds, twelve have no help from the school budget, and only about one-fourth of the choirs derive any income through assessment of individual members.

The popularity of robes as a type of costume is somewhat less than might be expected. A number of groups utilize some variety of evening dress for their wearing apparel.

In about four-fifths of the schools, some academic credit is given for a cappella choir work although systems of crediting and amounts of credit vary considerably. In thirty-one of the schools (about three-quarters of the group), the a cappella choir represents an advanced level of attainment and the group is fed by other choral groups which serve as training grounds or preparatory groups; in the remainder of the schools the a cappella choir has no such auxiliary group upon which to rely.

While the results of our questionnaire are somewhat sketchy and are not supported by sufficient statistics to be fully authenticated, I trust they may prove to be of value in pointing out some of the trends now current in the organization of college and university a cappella choirs.

# THE COLLEGE AND UNIVERSITY ORCHESTRA

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A FEATURE of the musical denouement of the United States, during the last few years, has been the egregious popularity of the brass and wood-wind instruments in the schools. This may have been caused by a rather determined emphasis on bands, and, also, the impingement of an expedient commercialism. One result has been observed in the evident decline of the string player.

The string player has a distinguished historical tradition. One may recall his significance during the era of baroque classicism, at which time he became a vital factor in the development of chamber music; or again, one should esteem his position in the eighteenth century, when he formed the nucleus for the newly founded symphony orchestra. In the nineteenth century, it was the string player, especially the violinist, who functioned not only as an important constituent in the orchestra and chamber music ensembles, but also as the widely heralded virtuoso.

What, forsooth, is the predicament of the string player today? He still presides in the symphony orchestra and chamber music ensembles. Beyond those circumscribed activities, however, he has few opportunities of any consequence: there is no place for him in the motion-picture theater, little demand for his services in the manifold jazz combinations, and but few openings in the rarified atmosphere of private teaching.

These "gaunt and lean" circumstances are reflected, quite naturally, in the high school, college, and university orchestras of the present time. Recently, upon visiting one of the best known high school music camps in the country, I tabulated the following statistics relative to the participants in the orchestra: one-half of the first violin players were boys; one-third of the second violin players were boys; one out of eight viola players was a boy; two out of thirteen violoncello players were boys; two out of nine contrabass players were boys. Thus we perceive that but one-fourth of the total number of string players were boys—and those in a music camp where a fairly high degree of selectivity was possible.

The situation relative to wood-wind and brass players was antithetical. Approximately three-fourths of the wood-wind players were boys; while the brass instruments were played by twenty-two boys and one girl.

You can be sure that these figures give some indication of what occurs, subsequently, in our colleges and universities. Where there is little prospect for a professional career in any field of endeavor, there will be few male aspirants in the organizations representative of that particular endeavor.

As a result of the above, one can more readily understand the lopsided distribution of players in noncoeducational institutions. In coeducational schools, however, there are divergent and varied problems, some of them regional; for example, in the South, one notes a deplorable lack of string players, regardless of sex. As a matter of fact, I know of a city with a population of seventeen thousand, in North Carolina, in which there is not one teacher of a stringed instrument.

In view of what may be "smiling" pessimism, I deem it appropriate to offer some exhortations and suggestions that may contribute to the solution of some of our embarrassments and difficulties.

The colleges, universities, and the secondary schools must look to the future. They must collaborate in opening up new economic opportunities for performers on stringed instruments. They can lighten the teaching load of their music faculties, add new teachers, and include music educators and music psychologists in their experimental schools. They should be obliged to maintain concert courses, and include minor as well as celebrated attractions on these courses. I wonder if the state universities ought not consider, seriously, the absorption of some of the Federal Music Project organizations.

The Federal Music Project has spent huge sums of money, during the past two years, on music projects that have in many cases little chance of surviving permanently. Whenever it is apparent that these groups cannot function on an independent basis with reasonable success, they might be coördinated with, and gradually absorbed for, specific educational purposes. The players could be available for extracurricular private and class instruction in applied music, and they might coöperate with the university orchestra in its rehearsals and concerts.

The colleges and universities should give encouragement to symphonic groups in their state. Scores of new organizations, professional and semi-professional, are now making notable progress.<sup>1</sup> But they need the moral support of all cultural forces. Why should not every town with a population of twenty thousand citizens have a creditable symphony orchestra; and a theater, wherein operatic productions in English could be given regularly?<sup>2</sup> We must solicit municipal, county, state, and federal funds for these ends and aims.

If our educational institutions sincerely desire good orchestras, they must provide special opportunities for the exceptionally gifted students. This would signify a need for scholarships, fellowships, assistant assistantships, and the granting of applied music credit for private instruction and orchestra participation.

I am much interested in amateur symphonic festivals. The National School Choral Competition Festival<sup>3</sup> is a salient new development in the vocal field. I believe, however, that the coöperative rather than the competitive festival is preferable. The money necessary for the transportation of the orchestras will have to be solicited by means similar to those employed in obtaining funds for roads, parks, football teams, etc.

In order that we may improve the quality of our string players, a program of unified, coördinated, and concentrated study is essential. I am submitting, therefore, a series of violin examinations that may be applied, flexibly, to violin students in the colleges and universities.<sup>4</sup>

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<sup>1</sup> In addition to the reputable orchestras, there are many comparatively new ones with eminent possibilities: Kansas City, Pittsburgh, Baltimore, Hartford, Indianapolis, Seattle, Houston, Harrisburg, Kalamazoo, Duluth, Lincoln, New York Woman's Symphony, Chicago Woman's Symphony, and some exceptionally fine Federal Music Project orchestras.

<sup>2</sup> Operatic performances in the native tongue are a tradition in Austria, Germany, Italy, France, and the U. S. S. R.

<sup>3</sup> Sponsored by the National School Vocal Association, The Music Educators National Conference, and affiliated organizations.

<sup>4</sup> A series of examinations for high school students is published in the *Music Teachers National Association, Proceedings for 1937*, in the article, "A Critique on Violin Study"—B. F. Swalin.

COLLEGE AND UNIVERSITY APPLIED MUSIC EXAMINATION: VIOLIN  
FRESHMAN

I. SCALES: Major, in three octaves, slow tempo, legato.

II. ARPEGGIOS: Tonic chord, three octaves.

III. ETUDES: (A) One study from Kreutzer—*Forty-two Etudes*. (B) One study selected from Fiorillo—*Thirty-six Etudes*; Dancla—*Twenty Brilliant and Characteristic Studies*, Op. 73; Rode—*Twenty-four Caprices*; Other works of a similar grade of difficulty.

IV. SOLOS, such as (A) One or more recital pieces. (B) Two movements from compositions such as Vivaldi—*Concertos*; Viotti—*Concertos Nos. XXII and XXIII*; Mozart—*Sonata No. IV in B minor* (K. 304); Mozart—*Concerto in G major* (K. 216).

SOPHOMORE

I. SCALES: Minor (melodic and harmonic forms), in three octaves; slow tempo, legato.

II. ARPEGGIOS: Tonic chord, three octaves.

III. ETUDES: (A) Two contrasting studies from Kreutzer—*Forty-two Etudes*. (B) One study selected from Rode—*Twenty-four Caprices*; DeBeriot—*Sixty Concert Etudes*, Op. 123; other works of approximately the same degree of difficulty.

IV. SOLOS, such as (A) Two movements from a sonata or concerto by Bach, Handel, Kreutzer, Rode, Spohr. (B) A recital piece by a romantic or modern composer.

JUNIOR

I. SCALES: (A) Major and minor (melodic and harmonic forms), in three octaves, slow tempo, legato. (B) Scales in thirds, sixths, and octaves.

II. ARPEGGIOS: Tonic chord in three octaves.

III. ETUDES: (A) One study from Rode—*Twenty-four Caprices*. (B) Two contrasting studies from Vieuxtemps—*Six Concert Etudes*, Op. 16; Dont—*Etudes and Caprices*, Op. 35; Wieniawski—*Etudes-Caprices*, Op. 18; Sauret—*Vingt Grandes Etudes*, Op. 24; Gaviniés—*Vingt-quatre Exercices*.

IV. SOLOS: (A) Two movements from a concerto by Spohr, Mendelssohn, Wieniawski, Vieuxtemps, Bruch, Conus. (B) A sonata for violin and piano, or (C) A recital piece by a modern composer.

SENIOR

Before graduation, the student should have performed, publicly, and from memory, a program which would include: (A) A sonata by Bach, or other significant composer. (B) A standard concerto. (C) One or two groups of varied short numbers.

N. B.—It is also imperative that the candidate have a fundamental knowledge of viola playing.

No separate item for bowing has been listed. It is presupposed that the teacher will examine the student, as he deems appropriate, in such styles as legato, détaché, spiccato, sautillé, firm staccato, chord playing, etc.

Similar programs can be formulated for other stringed instruments by musicians who are specialists on those instruments, and who possess, moreover, an intimate knowledge of school music problems.

There are many conductors of school orchestras who devote their attention to methodologies and not to the art of music. These individuals may have perused a rather copious body of literature about music, but they have not absorbed themselves with the music itself. An article, "I Didn't Have a Teacher's License," in the February (1938) issue of *Harper's Magazine*, treats this contention in a convincing manner.

Musicianship is of signal importance to every orchestra conductor. He must "charge" himself with his scores, even learning them from memory. Good conducting is done with the eyes and not with the baton; consequently, it is imperative that the leader *look at his players* if he expects them to watch him

attentively. A conductor should observe his audiences as he would an individual personality. He will realize that his function is not, inevitably, to teach them, but to "learn" them.

He must be pleasing to the eye of the auditor. This does not call for affectation; nevertheless, it would indicate that the conductor study the expressiveness of his hands, especially the movements of elevation, direction, and independence. Even a cursory review of a book on choreography is helpful as a study of the universal language of gestures.

An efficient conductor will be obliged to include the routine of sight reading in his rehearsals, if his students are to acquaint themselves with a wide variety of literature, and learn something of the styles of various composers.

The school conductor should feature ensemble combinations, whenever feasible. String quartets, brass quintets, and wood-wind combinations are effective from the standpoint of both the auditor and the performer.

Occasional participation of student conductors in the regular programs is to be encouraged.

Is the taste of your institution reflected by the lyrics and music that many students croon so convincingly to their girl friends? Is the development of taste in your university mirrored by even a superficial comparison of the facilities of your music building and library with those of your gymnasium? Education should involve the *feelings* and not exclusively a knowledge of the facts and procedures of scientific method.<sup>5</sup> I hold the opinion that every college and university student should have at least one good course in art or music appreciation. The comprehension and understanding of symphonic literature demands a highly cultivated taste; for that literature is representative of the greatest and most complex musical expression. Appreciation of it is not attained, *necessarily*, by one's playing an instrument. There are many persons whose mechanisms for performance are *widerspenstig*, and who would profit themselves by a concentrated effort to experience, "in the mind," the significant works of art.

What is the purpose and function of a good orchestra in the college and university? It has, indeed, the social and moral value of the art of music itself. Plato, in his *Republic*, assures us of this when he asserts: "Is not education in music of the greatest importance, because that the measure and harmony enter in the strongest manner into the inward part of the soul, and most powerfully affect it, introducing decency along with it into the mind, and making everyone decent if he is properly educated, and the reverse if he is not. And, moreover, because the man who hath here been educated as he ought, perceives in the quickest manner whatever workmanship is defective, and whatever execution is unhandsome, or whatever productions are of that kind; and being disgusted in a proper manner, he will praise what is beautiful, rejoicing in it, and receiving it into his soul, be nourished by it, and become worthy and good. . . ."

Aristotle spoke of the Catharsis or purging effect of music upon a man's soul. The Chinese averred that performance in music was one of the marks of a gentleman and that it tended to make him a good citizen.

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<sup>5</sup> A commendable book that treats this subject is *The Nature of a Liberal College* by H. M. Wriston. Lawrence College Press, 1937.

In conclusion, may I refer again to some of the difficulties encountered by the college and university orchestras? I desire to stress the need for new economic opportunities, especially for string players; for coöperative symphonic festivals; for special consideration of the exceptionally gifted students; for the maintenance of circulating libraries; for a program of coöordinated study in applied music; for emphasis upon aesthetic content rather than methodologies; for an improved conductor's technique; and for enlightenment in aesthetic perception. These ends may be facilitated, someday, by the active factors of success: ideals, thought, confidence, energy, concerted action, and patience. In the meantime, we may "Brood over an idea until it shines."

# UNIVERSITY AND COLLEGE ORCHESTRAS

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*School of Music, University of Wisconsin, Madison*



THIS IS THE FIRST meeting ever scheduled by the Music Educators National Conference for the consideration of problems concerning the university and college orchestras. There are problems,—and it is time we were doing something about them. We need unified action and organization in order to exert immediate influence on policies which are of grave concern to us all. We need to assume a unified leadership if we do not wish to lose whatever potency we now possess. We have lagged far behind that which has been done in the secondary schools—we have profited by it but we have not capitalized on it.

Results from a questionnaire sent to all university and college orchestras clearly show that we have two major problems: (1) Getting recognition and support from college administrators; (2) Supplying influence and leadership in the field of grade and high school instrumental music. Of these our greatest concern and need is to gain the recognition and support of our administrators. Universities and colleges are slow to change; the organization is complex and the demand for detailed specialization is great. We are making a beginning today, but more time and study is necessary to successfully conclude the job. After the main speaker I wish to propose that we elect a committee who will submit a practical report outlining a workable plan for university and college orchestras.

The following points are the tabulated results of the questionnaire:

(1) The minimum rehearsal time for orchestras should be three hours per week; one rehearsal each week should be devoted to sections.

(2) The minimum yearly budget for printed music should be three hundred dollars.

(3) Few schools own necessary instruments, such as the English horn, the harp, celesta, contrabassoon, bass clarinet, and sufficient of violas and string basses. (There was indication that the quality of stringed instruments was not satisfactory.)

A more detailed study should be made regarding: (1) the significance and scope of university and college orchestras; (2) the personnel of membership; (3) the instrumentation; (4) the complete orchestra budget; (5) the salary and rank of the orchestra director.

It was the sense of the meeting, as set forth in resolutions unanimously adopted, "that the conductors of university and college orchestras in the United States go on record as opposing the practice of music publishers throughout the world in their refusal to sell (renting only) compositions which have been published. Such a practice is detrimental to the advancement of music; in the years to come, it will prove to be financially unwise. We approve and support the publication in America of authentic orchestra compositions." The resolution was presented to the executive committee of the Music Educators National Conference and the Music Dealers National Association, and copies were sent to all publishers.



# A REPORT ON HIGHER DEGREES

VINCENT JONES

*Temple University, Philadelphia*



FROM EXAMINATION of many catalogues, it appears that the various degrees in music on the graduate level are as follows: M.A. with a music major or minor; M.A. with a major in music education (this degree is given in teachers colleges and schools of education); M.S., with major in music education; Ed.M. with a major in music; Master of music (usually based upon the B.M.). Doctor's degrees are very rare. The Doctor of Music is an honorary degree in academic institutions. Occasionally, this degree is granted by a conservatory, but it has very little value because it is totally unstandardized. The Ph.D. with a major in music is granted by a few institutions, among which are Harvard, Columbia, Cornell, and the University of Iowa. The Ph.D. with a major in music education is available at a few institutions.

It appears that a clear distinction should be made between the Master's degree in music and the same degree in music education. The typical graduate of a Liberal arts college who has majored in music and who enters upon graduate study is interested only in pursuing the advanced phases of music along the lines of technique (theory and composition) or research in historical problems (musicology). This study may enrich his background, but does not guarantee added skill in teaching.

It seems advisable, therefore, to analyze the essential difference between graduate study as applied to (1) music as an art and (2) music in education. It is important to discuss the relative emphasis which should be placed upon (1) skills, including performance; (2) advanced study of music literature; (3) criticism, aesthetic, musicology. The number of colleges which give a graduate degree in music is relatively small.

After examining about one hundred catalogues from all sections of the country, the committee chose the following institutions for more detailed study: In the east—Harvard, Yale, New York University, Columbia, Pennsylvania, New England Conservatory. In the north central states—Illinois, Michigan, Rochester, Ohio State, Cornell, Western Reserve. In the midwest—Iowa, Missouri, Drake, Chicago. In the south—Alabama, Louisiana, Virginia. In the west—Colorado, Arizona, University of Southern California, College of the Pacific, Occidental.

Most of the colleges and universities grant the degree of M.A., with a major in music. Several give the Master of Music, the most notable institutions being the University of Michigan, University of Rochester (Eastman School), Yale, University of Arizona, Louisiana State. Several universities, such as Harvard and Columbia, state definitely that they grant the M.A. degree and *not* the Mus. M. A few schools grant both types of degree, usually stating that an M.A. should follow the B.A., and the Mus. M. the B.M. Several institutions state that they do not grant a graduate degree in music, but allow certain advanced courses to be credited in other departments. A summary concerning the chief facts follows:

## SUMMARY

- (1) The graduate degrees are usually M.A. with music major, or Mus.M.
- (2) Some schools allow graduate credit for music but do not grant the advanced degree in that subject.
- (3) The M.A. degree is less specific in its requirements than the Mus.M.

(4) Certain schools outline fields of concentration. Music education is usually included.

(5) The average number of required hours is thirty.

(6) Nearly all schools require a thesis for which from four to six points are allowed.

(7) The *thesis seminar* is often required.

(8) The comprehensive examination is a requirement, or an option is often noted.

(9) Content of courses is reasonably standardized and stated conventionally. A few unusual courses are to be noted.

#### THE RELATION OF GENERAL OR ACADEMIC SUBJECT MATTER IN A MUSIC EDUCATION CURRICULUM

In an endeavor to determine the usual practice regarding the above subject, catalogues from leading institutions which have a curriculum in music education (public school music) were consulted. The quantitative relation between (1) required music; (2) required general or academic; and (3) electives is shown in the following table. This refers to the distribution for the Bachelor's degree, but the results should indicate lines of procedure in constructing a curriculum for the Master's degree.

School	Music	General	Elective	Total
University of Nebraska.....	26 s. h. 21%	66 53%	33 26%	125
University of Idaho.....	77 s. h. 62%	40 32%	7 .06%	124
Illinois State Normal.....	35 s. h. 27%	—	—	128
Bowling Green State College (Ohio).....	50 s. h. 39%	58 45%	20 15%	128
Ohio State University.....	69 s. h. 53%	50 38%	11 8%	130
University of Missouri.....	74 s. h. 59%	35 28%	16 13%	125
University of Rochester..... (Eastman)	96 s. h. 74%	28 23%	6 4%	130
Ohio Wesleyan College.....	70 s. h. 56%	30 24%	24 19%	124
Oklahoma A. & M. College.....	78 s. h. 56%	55 40%	5 4%	138
University of Pennsylvania..... (last two professional years)	46 s. h. 66%	17 24%	7 1%	70
San Francisco State College.....	40 s. h. 32%	84 69%	—	124
Fredonia State Normal, N. Y.....	74 s. h. 58%	44 34%	10 9%	128
Michigan State College.....	126 term hrs. 65%	66 35%	—	192
New York University.....	93 s. h. 73%	26 20%	9 7%	128
Drake University.....	81 s. h. 67%	28 23%	12 10%	121
University of Arizona.....	64 s. h. 44%	52 35%	31 21%	147
Northwestern University.....	80 s. h. 65%	14 11%	30 24%	124
Indiana University.....	73 s. h. 58%	45 36%	8 6%	126
University of Illinois.....	85 s. h. 65%	30 23%	15 12%	130

#### SUMMARY

The average amount of required music for the schools studied is about fifty-five per cent. The average amount of general-academic is thirty-three

per cent, leaving twelve per cent allocated to electives. This distribution is somewhat mechanical and has been evolved empirically. Therefore, it seems advisable to analyze the problem from the viewpoint of "what ought to be" rather than "what already exists."

After examination of the many types of graduate curricula suggested by various universities, it seems that the great variety of undergraduate preparation could not possibly be made to fit the prescribed graduate formulae. More flexibility in building a graduate program in music education would certainly result in a better prepared and more resourceful teacher. The increasing of the educational subjects and the diminishing of the content courses, or reversing the process, will tend to overcome a lack of undergraduate preparation. Many graduates of the liberal arts college are decidedly lacking in the educational viewpoint, while preparation in content has reached an advanced stage. In contrast to this, we find the student whose educational background is quite extensive; but there is a need for skills, literature, and possibly facility in performance to make a well-informed and convincing teacher.

Sometimes the graduate student is thrown into a highly specialized teaching situation and the need of advanced training in subject matter is of great importance. Here, concentration on skill and content may be of greater value than methodology.

Programs to meet the various types of graduate student may be constructed in the following three ways, counting the total number of graduate hours as thirty, since this is the average procedure: (1) The student who has had adequate educational preparation can be given approximately twenty hours of subject matter and the remaining ten may be in the educational field. (2) The second type of program is to meet the need of the student whose music training is quite complete, but whose preparation for teaching could be broadened. Here, the hours may be reversed, giving the student twenty hours of education and only ten in subject matter. (3) For the student who comes with a well-balanced undergraduate preparation, the graduate study may be more evenly distributed, dividing equally the educational and subject-matter courses, fifteen of educational and fifteen of music.

As one means of determining *which* academic subjects are considered of most importance in a music education curriculum, a questionnaire, such as the following, is suggested. While the results would be derived empirically, they would aid in constructing a balanced curriculum.

#### QUESTIONNAIRE

Please check the following list of general subjects in the order which you consider most important in a curriculum for teachers and supervisors of music in public schools. Let number 1 indicate the most valuable; 2, next in importance, etc.

- |   |  |
|---|--|
| <input type="checkbox"/> English                | <input type="checkbox"/> History and Appreciation of Art |
| <input type="checkbox"/> Foreign Language       | <input type="checkbox"/> General History                 |
| <input type="checkbox"/> Psychology             | <input type="checkbox"/> Sociology                       |
| <input type="checkbox"/> Principles of Teaching | <input type="checkbox"/> Science                         |
| <input type="checkbox"/> General Supervision    | <input type="checkbox"/> Philosophy                      |

An analysis of the plan for three *differently designated* Master's degrees, each in music education, follows:

(1) *Carnegie Institute of Technology*.—M.A. in music education; The completion of 100 units as indicated, with a comprehensive examination: Group

I, 36 units in materials, supervision, principles; Group II, 36 units in *technique*, including theory, analysis, rhythmic, choral technique, instrumental conducting, instruments, voice; Group III, 28 units chosen from diction, acoustics, educational measurements, psychology of music, English, foreign languages, social work.

(2) *University of Pennsylvania*.—M.S. in education with music education as a major: A minimum of 24 semester hours; musical ability is tested; majors are in fields of service rather than in subjects; teaching a specific subject at a particular level.

(3) *Temple University, Teachers College*.—Ed.M. with a major in music education, completion of 30 semester hours with a comprehensive examination in music education: 15 semester hours chosen from music subjects, including two required courses (1) teaching college music, and (2) aesthetics of music; 4 semester hours in advanced education courses; 6 semester hours in a minor; electives to bring the total to 30 semester hours.

### SPECIALIZATION

The trend toward specialization in education today finds us preparing teachers for educational service at *different levels*, such as the secondary school or the college. Emphasis is placed upon preparing for the particular level for which the student is best fitted, or on which he wishes to teach.

The music student, by reason of his natural aptitudes and tendencies, often wishes to specialize in a particular phase of music, such as conducting, theory, appreciation, history, etc. In addition, he may be fitted by personality, as well as by the above specialization in subject matter, to teach at the various levels mentioned. For this reason, it seems advisable to suggest curricula which take care of both aspects.

The following schedule is especially adapted to the training of a teacher of theory preparing for the college level: *General courses*—6 semester hours, college education (general); 4, principles of teaching college music; total: 10. *Music courses*—6 semester hours, advanced theory (technique); 4, advanced literature of music; 2, pedagogy of theory; total: 12. *Electives*—12 semester hours, music and education. Total, 34 semester hours.

The schedule adapted to the training of a teacher of high school music: *General courses*—6 semester hours, secondary education (general); 4, principles of teaching secondary school music; total: 10. *Music courses*—6 semester hours, choral conducting; 6, orchestral conducting; 2, high school methods (specific); 2, theory methods; total: 16. *Electives*—8 semester hours, music and education. Total, 34 semester hours.

# REPORT ON MUSIC IN HIGHER EDUCATION

PAUL J. WEAVER

*Chairman, Committee on Music in Higher Education*



DUE TO force of circumstances, this report has had to be written personally by the chairman of the Committee on Music in Higher Education. All members of the committee have been consulted, but none of them have had an opportunity to criticise the actual wording of this report and the chairman must, therefore, take full responsibility for it.

This report will deal briefly with the scope of the field of music in higher education, with the progress which the committee has made in dealing with that field, and with recommendations as to procedure in the immediate future.

The field of music in higher education should be broadly divided on the basis of professional and nonprofessional objectives. In the professional group there are two subclassifications: (1) training for musical performance; (2) training of teachers of music. In the nonprofessional group the college is concerned not with the special music student, but with the training of the general student along cultural lines.

Often all three of these types of training are coexistent in a given institution; but in such cases there is usually a predominant emphasis placed on one of the three. For instance, all three types of training exist at the Eastman School of Music in the University of Rochester, and in the School of Music of the University of Wisconsin; in the former, the predominant emphasis is on the training of performing musicians; in the latter, on the training of music teachers; in both there is a relatively small emphasis on the cultural training of the general student body in the Arts College.

Within each one of these three types of work, we find, in America, an endless variety of offerings and practices, and a very striking lack of standardization in all phases of the work.

Various organizations have, from time to time, dealt with various phases of these three sets of problems. This Conference long ignored entirely the college field, except for teacher training; during recent years this Conference has taken a general interest in the whole college situation, but has made no systematic or thorough study of it nor attempt to improve it. The Music Teachers National Association was once concerned largely with the training of performing musicians and the problems involved in that training; during recent years it has done much work on various aspects of the teacher-training problem, but has left almost untouched the problems of cultural training for the general college student. The American Association of Schools of Music has until recently confined its activities exclusively to professional schools of music; but it is now interesting itself in the nonprofessional aspect of the college situation. The Association of American Colleges has, during the past few years, inaugurated valuable studies in the nonprofessional field; unfortunately these studies have recently been abandoned, at least temporarily. The National Federation of Music Clubs has done a considerable amount of work in the nonprofessional field, and some in the professional field. Other organizations have also been active in various parts of the college music field. But no single organization has attempted to study the field as a whole, nor to influence its development in a comprehensive way.

For many years this Conference was called the Music Supervisors National Conference, and as such it dealt almost exclusively with the problems of music on the grade school and secondary school level, within the public school

system. Some years ago the Conference deliberately changed its name in order to make the scope of its activities broader and more extensive. One of the primary purposes of making that change was to correlate the music of the high schools with the music of the Colleges. Another primary purpose was to extend the enormous influence of this organization to the college field itself. Since the time when the Conference took this action, almost no progress has been made by the Conference in either of these two vitally important fields. It is strongly recommended that the incoming officers consider this situation immediately and seriously, and that they determine a policy for the immediate future. Either the Conference should accomplish something in these fields or should withdraw from them.

It is believed that this Conference is the one organization of musicians and music teachers in America which is in the best position to attack and to solve these problems. It is, therefore, strongly recommended that the incoming officers provide a comprehensive plan for investigation, study, and propaganda in these fields; and that this plan include as an essential and all important feature coöperation with all other agencies and organizations in the country which are working with specific aspects of these problems. Such a comprehensive plan should probably include a general steering committee of an inclusive type, to define the field, to organize it into subdivisions, and to correlate the work within these subdivisions. These subdivisions should include at least the following: The bridge from high school to college; the professional problems of the teachers' training college; the professional problems of the school of music or conservatory type of college; the nonprofessional problems of the arts college; administrative relationships within all of these groups.

If active representation were obtained from all other organized musical forces for the study of all of these problems, clarification and improvement would inevitably be rapid. It is recommended that studies along these lines be inaugurated immediately for report at the biennial meeting of this Conference two years hence, and also for report at the regular meetings of the other participating organizations; that action be obtained in this Conference, and in the other organizations, leading to coöperative activities for the development and improvement of the entire field of college music.

It would be in order for this meeting to pass a resolution recommending the above procedure to the incoming officers of the Conference.

[The section passed a motion requesting that the questions raised in this report be referred to a committee on music in higher education with power to operate in such a study. The motion included a suggestion that the six Sectional Conferences be asked by the National Conference to coöperate in the study of these problems, all to the end that a report be ready for the college section in two years.]

## JUNIOR COLLEGE MUSIC

[NOTE: The following is a report of the panel discussion which was a feature of the junior college section meeting held at the 1938 biennial convention of the Music Educators National Conference under the auspices of the Committee on Junior College Music, S. Earle Blakeslee, chairman. The report comprises prepared papers and extemporaneous discussions as transcribed by the stenotypist. The two papers preceding the symposium, by Mr. Talley and Mr. Curtis, are also from this section meeting.]

### The Relation of the Junior College to the University

HOWARD TALLEY

*Head, Theory Department, University of Chicago, Chicago, Illinois*



AT THE END of the last century, there came to be recognized the need of a cleavage between the first and last two years of college. Two universities, the University of California and the University of Chicago, were the leaders in this movement. We are concerned with two aspects of the junior college, which dominate all others and which have a far-reaching effect on junior college offerings in music.

The first aspect regards the junior college as the first two years of a four-year college or university; the second, as a terminus for the secondary school, in other words, a two-year top dressing overlaying the senior high school.

I assume you are acquainted with the general aims of each of the three institutions—the secondary school, the junior college, and the university. Koos states that the aims of the junior college and the secondary school have more in common than the aims of the junior college and the university. If I had more time at my disposal, I would treat this phase in a more detailed manner. Suffice it to say that as the primary aims of the university comprise training for research and for the professions or, in a word, specialization, the aims of the secondary school and junior college include the acquirement of a general education and preprofessional and occupational training, or, in a word, generalization.

With this introduction, I would now like to turn to a consideration of the problems confronting us in music as a result of the relations of the junior college to the secondary school on the one hand, and to the university on the other.

First, the university: What should be the purpose of the University curriculum? Briefly, it should provide for research in musical literature, for advanced work in composition, for the application of sound educational principles and procedures to the teaching of music and, in all these, it should inculcate musical judgment. Does it do all of this? It does not!

The confusion in higher learning, as it is called by Dr. Hutchins, is only too completely exemplified in the music curriculum in the average university. What we too often see there is a scrambling together of ill-assorted credits for unrelated quantities of subject matter which, in some strange way, are supposed to fit the student to become a teacher and expounder of music for the masses of our children or for our adult population. If we are to regard the junior college as a feeder for the university, we would be hard put to it to devise a program which would perform that function efficiently and directly without duplication and overlapping of courses, a program which would conform to the varying standards of the different institutions.

We might attack the problem by asking what the university may expect of the junior college student in general musical training. First and most important, he should have an intimate acquaintance with standard musical

literature acquired through (a) performance in band and orchestra, on the piano and in vocal and instrumental ensemble, (b) listening to records and concerts, and (c) studying and analyzing, to some extent, representative scores.

Second, he should possess the ability (a) to hear and write melodies (in soprano and bass) from dictation, (b) to sing at sight, and with expression, a folk song, (c) to harmonize a folk song at the piano or indicate orally its general harmonic background, (d) to solve two-part contrapuntal problems, (e) to harmonize a simple chorale and a simple instrumental melody, and (f) to indicate the tonal movements in a classical or early romantic selection.

Third, he should have a knowledge of the history of musical epochs, so that he would be able to distinguish the music of one period from that of another.

Now, this might involve some revision of the junior college curriculum. In discussing this briefly, I may be guilty of superficiality of treatment; therefore, I hope that our later discussion will fill up the gaps and throw more light on any obscurities which you may discover.

The first classification would comprise the offerings in appreciation and history, orchestra and band, chorus and glee club, and vocal and instrumental instruction. I would recommend integrated units in each offering, covering, at the same time, one composer such as Bach, one or more of whose works would be covered in all the courses. This would tend (a) to avoid sectionalization in the work of many teachers and to encourage coöperation and joint study on their part, and (b) to lighten the load of the individual teacher who must teach all the courses, and to shorten and to concentrate the extent of his preparation.

The second classification, that is, the catalogue of abilities, could also be included in the project. It would involve an inductive approach wherein the student of harmony would deduce rules and procedures from an analysis of the work and a study of its means, that is, its treatment of melody, harmony, and rhythm, so that after a consideration of several projects of the same nature, the student could formulate a set of rules peculiar to the means employed, after he has studied the musical material and not before.

To take one instance, the rules for doubling of the third are not the same for choral music as they are for instrumental music. The teacher who knows his musical literature recognizes the distinction, but the student does not, unless he has approached the matter through the music and not through a textbook. Give the student a direct approach and you have given him something which the bewildering and conflicting points of view in various texts cannot confuse.

I have no time for a consideration of the second aspect, the relation of the junior college to the secondary school. Inasmuch as this involves the consideration of the junior college as a terminus, I leave that topic to succeeding and better informed speakers.

## Junior College Music for General and Special Students

LOUIS WOODSON CURTIS

*Director of Music, Los Angeles City Schools*



WE ARE TRYING, through our college music courses, to prepare young people for a richer enjoyment of life after their school experiences are over, and I think, perhaps, I can bring that point to your attention more completely by telling you something about the offerings of the music department of our own Los Angeles Junior College.

The Los Angeles Junior College at present has an enrollment of five



thousand, approximate enrollment in music fifteen hundred. Our faculty consists of eight teachers, who are devoting all their time to various types of music instruction. The musical offerings are planned with two points of view in mind: (1) to give musical training to the student who is a music specialist and hopes eventually to do something with music, perhaps professionally or as a skillful amateur; (2) to provide musical experience for the general student. Those two types of students are provided for in the general setup of the Junior College. A statement as to the purposes of the Los Angeles Junior College is given in a bulletin of information, as follows:

"The Los Angeles Junior College offers a unique program to youth. It has been developed because of a long-felt need in Los Angeles for a certain type of education not offered in any other institution. It caters especially to four groups of students: (1) Those who wish two years of training to give them a better understanding of the world in which they live and some specific skills along the semiprofessional lines. (2) Those who wish general orientation or an opportunity to explore several fields as an aid in making their occupational choice. (3) Those who desire two years of university accredited work. (4) Those who wish to remove certain high school deficiencies to qualify for entrance to the university.

"To meet the needs of the first two types of students, a two-year semiprofessional curriculum combining both skill and vision courses is offered. The purposes of the vision courses is to give the student an intelligent view of the world in which he lives. The skill courses are designed to furnish the student with a tool which will help him find a place for himself in industry. Graduates from these semiprofessional curricula should be oriented in some measure to the intellectual and social environment in which they will find themselves, and they will have a means whereby they may get a start in the economic and industrial world.

"For the third group of students, courses have been designed which parallel the lower division work of the University of California at Los Angeles. Graduation from these gives the student junior certificate credit for the state university."

Two types of courses have been set up: (1) the semiprofessional, which other institutions call a terminal course, and (2) the certificate courses, which prepare for later university experience.

The relationship between our Junior College and the University is a very cordial one. The courses which are given for the student who is going into the University parallel the courses that are given along the same lines in the University itself.

We have been very much pleased with the favorable attitude of people like Arnold Schoenberg, who is in charge of the theory work at the University of California in Los Angeles, toward the work of the student in harmony at our Junior College. The work along theoretical lines, particularly, is of a high standard.

For the specialist, out of sixteen and a half units of work required in each of our four semesters, eleven units must be earned in music. The music major must earn eleven of the sixteen and a half units in music. Those eleven units consist of two devoted to the theoretical aspects of music in the first year, some phase of harmonic fundamentals; and the second year, counterpoint; two units each year in the history of music, known as the survey of music; and two in applied music. The student is required each year to take three subjects in music.

For the general student, the appreciation aspects of music are stressed.

There is no requirement, the student from our Junior College is not required to take music as he is in the high school; but if he wishes to elect music—and one-third of the students in the institution do elect music—he may have an opportunity to enroll in the appreciation courses, various types being offered. One course, called the understanding of music, has as one of its activities attendance at the symphony concerts, particularly the Saturday night series of the Los Angeles Philharmonic, which this year is devoted to the music of Brahms, and also the listening to certain specified radio broadcasts. That same course is given under another title, which is called music in concert and in radio.

Then there is a course called music and its masters, which deals with music literature, a course which is very popular with the general student in our institution.

In music of the performance type, there are three graded choirs to which the general student is admitted, and there is a woman's glee club, an orchestra, and a band.

We are making certain offerings in applied music. There is quite an offering in the field of piano. We have found that many junior college students are interested even in starting piano on a junior college level.

There are classes in voice, in various types of string performance, and in advanced violin. We do not do any beginning violin instruction in our Junior College, but we have classes for those students who have had violin experience, and then there are classes for those who play wood-wind instruments.

One of the unusual offerings of our Junior College is a course in opera. Recently, there has come to our campus from Europe an expert in the field of opera, Hugo Strelitzer, who felt Southern California needed some aid in developing an opera group. We were able to persuade our Board of Education that this would be a fine offering to make. There is now a course offered in opera work, opera chorus, stage skills, stage techniques, diction, and everything that goes to make a successful opera performer. That group now is working on *The Marriage of Figaro* and will present it this season in concert form. We are not ready yet for stage presentation; the course is only one year old.

I think perhaps this will give some idea of the training that our young people are getting in Los Angeles. We hope it is making for a richer enjoyment of leisure when their school experiences are over.

#### DISCUSSION

CHAIRMAN BLAKESLEE: I know Mr. Curtis is very busy and since he may be obliged to go before we finish, I wonder if we might pause for five minutes, in the event any of you have any questions you would like to ask him. The department of music of Los Angeles Junior College, from our survey, is a very remarkable department. The offerings quite transcend any other junior college with which I have made contact; and, as pointed out, the institution is conceived not only to meet the pedagogical needs of those who may go to the University, but also to take care of the talents who may not go to the University, and to provide them with the ability to earn their living in a professional way. Are there any questions you would like to ask Mr. Curtis now, in the event he may have to leave before we finish?

ESTHER GOETZ: Are your students limited to two years, or may they come back?

MR. CURTIS: They may come back. There is no limitation.

CHAIRMAN BLAKESLEE: Mr. Clausen is the Pacific Coast radio chairman; I think he made the remark, yesterday, that you are now equipping, or have equipped, your own broadcasting studios.

MR. CLAUSEN: We have four separate studios with the latest equipment, all connected with one of our studios by telephone wire for radio stations; and we are using that for the music classes and drama classes.

CHAIRMAN BLAKESLEE: I hope you will be able to remain, Mr. Clausen, because I am sure we all want to pursue this discussion further. I am now going to ask Miss Goetz to discuss further the subject on which Mr. Curtis spoke, namely, terminal courses.

MISS GOETZ (Woodrow Wilson Junior College, Chicago): Our junior colleges in Chicago are quite young; they were organized for the purpose of preparing students for citizenship and for the purpose of preparing them for further study.

At first, we were discouraged from any departmental work. We were constantly reminded that we were supposed to keep this as broad as possible, that we were not to do any professional training at all. Lately, there has been a movement in vocational training in those so-called terminal courses, and surveys have been made in various fields. One or two teachers have been relieved of all their teaching duties in order that they may survey the fields and find out in just what ways our college can prepare students for the positions that are open for them in industry and professional life. Our faculty was called in, the heads of the departments, to discuss this matter and to be prepared to teach the so-called terminal courses without the aid of extra faculty members.

Of course, in any municipal college such as ours, the great majority of students are people who have no money. They are there because they have no money to pay tuition in other places, and the only cost in Chicago is the six-dollar registration fee and the cost of their books and equipment. Practically seventy-five per cent of our students work after school at various jobs, some in the morning, some at night, and I should say that practically ninety per cent of my instrumental people, that is of the wind players, are paying their expenses by playing in jazz orchestras, night after night.

Now, that seems to be an opening, that seems to be the greatest field for musicians in Chicago, and it has occurred to me many times that I am certainly not answering the needs of my students and the community unless I meet that and help them in every way I can. If that is the easiest way they can earn money, then I should be doing something to help them in that field.

I was interested to find some people teaching courses in modern music, which I suspect is mostly jazz. Of course, I know the general feeling against it, but if jazz is the only means by which these students can earn money to keep themselves in school, I feel we should answer that challenge in some way rather than evade the issue by turning up our noses and saying it is no good.

There may be other fields. Most of these young students of mine are interested in arranging; some are taking courses in popular music arranging. There might be a field in radio. I have not investigated this field, myself; but just from ordinary conversation and investigation, I find quite a number of my students singing popular music and other kinds of music on the radio—not all of them are being paid for it, but some of them are; some of them entertain in various other fields. There is quite an organization in Chicago in the playgrounds and parks, and a great many of our gymnasium students are

occupied and make money by having charge of games and being lifeguards on the beaches, and there is a field there for young people who are talented and have the proper training. In the field of accompanying, there is a great chance.

Until a proper survey is made in our community, I do not feel in the position to speak as an authority on this subject. I am merely appealing to you for suggestions, because I really feel very strongly the need of answering this demand. If there are any other positions open that you can think of, for which we could offer courses, I wish you would please jot them down for discussion.

Now, can such courses be planned to meet the dual need of preparation for the university or the professional school, and that of commercializing them, so to speak? In many cases, we must do all of this in one class; we do not have the facilities nor the faculty to divide them as they do in Los Angeles. I would like to know the experience of other people in meeting these needs. Thank you.

CHAIRMAN BLAKESLEE: We are now going to proceed to a discussion of the wide divergence in title and content of courses. Whether or not we are wise in attempting to do any classification or standardization remains to be seen; but I have asked Mr. Beidleman, of State College, San Diego, to make some observations in this matter, the matter of content and the possibility of standardization. Mr. Beidleman.

FRED BEIDLEMAN: May I say, first of all, I am not actively connected with the junior college as such; therefore, perhaps I have no authority to say anything about them. My own institution is a combination state college, regional college, that is, with a junior college division, though the students are not separated and have no courses separated for them; also a teachers' college, which was our original and is still our primary function. So, I might say, all I know about junior colleges is what I read, not in the papers but in their bulletins.

After Mr. Blakeslee asked me to think about this topic, I obtained about two dozen bulletins. They happened to be all California bulletins; therefore, I have had no chance to make comparisons with junior colleges elsewhere. I went through the bulletins to find what the organizations were, and I found a wide divergence in the offering. They varied from no music department in one of them (I think eight had one instructor in their department) up to one that had nine instructors.

It seems to me that the question of standardizing the content and titles of our courses would be of importance only in connection with the objective of providing the necessary prerequisite courses for further study in the university or professional school. In fact, it might be objectionable as far as meeting the local needs of the community is concerned; and certainly the junior college has the right to do that, since it is primarily home-supported. Also as to the terminal courses that enable the student to become professional, I do not think he cares whether the course is called the same or whether it gives the same material, provided he gets what he needs.

I do not think we should get to the point of standardization where a student can leave one institution and go to another institution and open his harmony book at the same page the next day and go ahead. However, under the objective, "To provide the necessary prerequisite courses for further study in the university or professional school," I can see a real opening, if not a

need, a demand for some standardization of our courses in junior college music, as to the content and as to the titles.

Our offerings in music, of course, in any school, not only junior colleges, come under, you might say, three headings: the art of music, the theory of music, and the practice of music—the “reading, writing, and revelry of music.” Music, of course, for the listener, music for the producer, for the creator, the composer, and music for the reproducer, that is, the performer.

We seem to find—and again I am basing my remarks on the bulletins mentioned—in the courses for the consumer of music, the listener, a fair degree of conformity; therefore, my conclusion is that we are not doing enough for the person who is not prepared for active participation in music.

For these consumers, we find mostly a course in music appreciation (whatever that may be), and a course in music history, and, very often, under music history we find a course in appreciation. I am not sure whether anyone knows how to teach that course the way it should be taught, but most of the schools offer only that one course for the consumer of music, the person who simply listens and is not qualified for active participation in any way.

We all realize, of course, that the ultimate object of any of our courses is music appreciation, and that we get a greater degree of appreciation if we take part than if we listen; however, the performer and the listener need to be trained to listen. Statistics are deadly, of course, but there are a few of some interest as to the proportion of those courses. Some three-fourths of these colleges offer some twenty-five courses in the art of music, I will call it, twice as many courses in the theory of music, and some six times as many courses in the practice of music—in other words, practically three times as many courses in the practice of music as in the theory of music.

Under theory, I included harmony, counterpoint, and instrumentation, everything one needs to create and arrange music; under practice of music, of course, every form of musical performance, individual and ensemble, in vocal and instrumental lines, naturally; and though you may disagree with me in this respect, I classified under the classes of work the course which some call musicianship and some call fundamentals of music—musicianship being a very common title. I find there is much more divergence in the title and also in the content of the course than anywhere else. That is, I say I included in the practice of music courses, because it is absolutely essential for those who are going to perform music, and I included also the courses in conducting, because that also is a form of performance. The person who has had the joy of conducting knows the band or chorus is the finest type of musical instrument, but that is somewhat beside the point.

As I say, in the art of music courses, the history and appreciation, in these bulletins I examined, I find quite a high degree of standardization already obtained, apparently, from the bulletins at least. There are two reasons I can give to account for them, one is that a committee in California had worked on that topic. Mr. Blakeslee was quite active in that committee, some years ago, and the results of that committee are seen in the high degree of conformity apparent in the several junior colleges in California. The other is the pressure coming from above, from the state universities, two branches, the main branch at Berkeley and the southern branch at Los Angeles, the University of California at Los Angeles. I even found—I do not know whether it is significant—the same number of courses occurring in some half dozen junior college bulletins, the number originating from the state university. For eleven years, I have been teaching in my own school a course known by the

sacred title of "Music 4-A," so called because the University of Los Angeles, once upon a time, adopted it for elementary harmony, consequently, my institution and others call their elementary harmony course "4-A."

In the theory courses, there is fairly wide divergence in content, if we may assume the bulletin description of a course actually tells what is in the course and how it is taught. We know from experience that that may or may not be true.

I found quite a bit of conformity as to the credits, the academic credit basis for these courses, and they are usually treated on the laboratory basis, the general classroom basis. If it is an academic course like harmony, three hours a week carries the usual three units of credit. It might involve more laboratory type of work, such as participation in glee club or band or orchestra; three hours of rehearsal with little or no more outside preparation would carry one credit. There I found agreement on standard.

Counterpoint appears more frequently in the junior college bulletins than I, personally, had expected. In seven of the colleges giving theory courses, we find several courses in popular music—arranging popular music for ensembles, theater, and dance orchestra, occurring in the bulletins under those names.

We probably have more disagreement in our theory courses as to exactly what we teach and when we teach it, perhaps even as to why we teach it, than in anything else. Whether we should standardize that or not, I would hesitate to say. If you have attempted to find a new or better harmony book with your class—if you do use a book with your class—and you have examined the various books, you are very conscious as to how they differ. Some of these colleges give different courses in keyboard harmony, some specify them as being included in the regular course. About the only thing they agree on is a two-year course in harmony. In nearly every case, there is a prerequisite of some kind.

In the musicianship course, in many cases, I was rather glad to see a prerequisite of ability in musical performance; ability to play the piano was mentioned, and in some cases, ability to play the piano or some orchestral instrument. If they have the prerequisite of piano, they are prepared for keyboard harmony in class. Ability on an orchestral instrument does not imply the same thing, it simply implies some background of musical experience, whether or not it is musicianship.

The question of the standardization seems to me a wide open one and not of a great deal of concern, excepting in the case of those students who are going to transfer to an institution offering work beyond their two years, beyond their lower division work. In that case, what they have had and how they have had it is important, and what it is called may be of some importance. I am sure Mr. Talley would be interested in that from the standpoint of the university.

CHAIRMAN BLAKESLEE: Is Mr. Froh present? Mr. Froh is from the John Tarleton Agricultural College, of Stephenville, Texas.

CHARLES FROH: Our difficulty is this: When students come into our junior colleges, they do not know enough to follow their high school training. They are high school graduates, true, with fifteen units, but their music is nil. What are we going to do with them? In two years' time, we cannot get them to the objective you folks have.

... I wonder if that is the problem in all junior colleges. It does not seem to be in your case, but in ours it is. That is a problem: how much fundamental

work should we give, how much prerequisite work should there be in order to develop the students so they can be practical and follow these courses to the end? That is a problem for us to consider.

We offer music fundamentals first year, music fundamentals second year, giving college credits for keyboard harmony and harmony second year form and analysis. The difference between the two courses (they overlap), one course is from the theory side, the other from the practical side. One teacher gives the work theoretically, and the other teacher attempts to apply it at the keyboard or by sight or ear or by singing and developing the courses on that line. I cannot see any reason why all those courses cannot be called one course and numbered one course.

We cover your problem, for instance, in public school music. There comes a group of girls who do not know anything about music, they do not get enough work and they need more. We give three hours a week in public school music; we require an extra hour for laboratory, and we work with the students in that extra hour, trying to bring up their notation.

I do not teach these subjects, myself, but I might read you what the public school man says about that. He is the man who has the work to do.

"A course intended to meet the needs of those in the elementary teacher-training curriculum, who are required by law to have six hours of music"—the state requires that every student must have six hours of music training. That is not enough to do any good; yet, by law, we have to have them in there, and they do not know one note of music when they come. "The course is made as practical as possible.

"Most of those entering this course cannot read a note of music; therefore, the most important problem is to teach them how to read. As far as possible, the class is taught by the same methods that the students will later use in teaching music in the schools. There is considerable additional discussion of methods proper. At the end of the course, such topics as minor mode, accidentals, and part singing will have been discussed and used.

"Students are required to teach one reading song to the class. All students must keep a notebook for permanent future use in the field, plus a collection of about one hundred selected rote songs which the instructor has used in teaching in the schools and has found practical. Copying these songs gives the student additional practice in using notation. The principal problem of this class is that students entering with absolutely no knowledge of music and students majoring in music are together in the same class. There are not enough music majors to form a separate class, and these majors are not getting enough work."

He gives six hours credit for that work. That is very limited, is it not? In addition, if the students wish to do so, if they want they may come to the Gramophiles Club; there we use the radio and the records.

We have all the money in the world we need for equipment; we can spend it and have been spending it for years—all the money we need we can get. What shall we do to make it worth while? That is what I have come for information on.

CHAIRMAN BLAKESLEE: We are certainly very grateful, Mr. Froh, for your presence and the picture you gave, and we will remain and talk this over with you. Mr. Denués, as chief of the rebuttal, what do you wish to add or bring out, before we start the open forum?

JOHN DENUÉS: Our first speaker summarized the college specialization: the college itself as specialization; the junior college as general-

ization. In summarizing the meeting, I would mention that part of the first speaker's presentation. Second, we had from Mr. Curtis the four classification courses, splendidly organized, offering everything that seems to be necessary. The third speaker, Miss Goetz, urged meeting the needs of the pupils. That is what musicians need to do more and more, and I think we fail there very often. If the child is going to make a livelihood from jazz, why teach him Bach? However, that same jazz pupil, in my experience, often comes back for Bach. I think we should teach pupils the things they need, the things they are going to use; and we must not think that jazz is such a terrible thing. If it is, it is our business, as musicians, to improve it.

We learned some other things, hearing the fourth speaker, who spoke in terms of formal courses, the teaching of music appreciation, etc. So many of us do not know much about that, experiencing music and learning the theoretical through the experience. That is a project which I am living and trying to carry out.

I would like to raise a few questions for discussion. My first question is: Why should the junior college offer a major course in music, when we have the conservatory? What effect is this teaching in the junior college going to have on the conservatory? The obvious answer is that the student does not pay for it, we pay for it. The same amount of money could be given to the conservatories who are prepared to teach this sort of thing.

Schools are called upon for so very many things. I think decidedly we ought to consider how far the schools should be expected to go? What are we going to teach? How much are we going to teach in the public schools? The cost—I have learned since I was appointed to this committee—of a good junior college is high. The advice is that if you organize a junior college, you should have plenty of money back of it, and not attempt to have a junior college unless there is plenty of money back of it. It is expensive and it is very good when it is set up on that platform.

Just as a last word, I would like to say something about appreciation, and I go back to Dr. Mursell's definition, which is a clarification of appreciation of music. He says: "Appreciation is to stimulate a love for music and to make that love deeper and wiser."

CHAIRMAN BLAKESLEE: I am sure you all have questions; I know that I have one or two, but let us start with you, Mr. Denues.

MR. DENUES: I would like to raise this question before the group: Why should we do this very specific work in music major in our school system, or why should it be done in colleges and not conservatories?

CHAIRMAN BLAKESLEE: Response comes from Mr. Leslie Clausen, of the Los Angeles Junior College, because he knows very fully the philosophy that has guided the creation of that school, and he can answer you very well, I am sure.

MR. CLAUSEN: This first point in regard to conservatories: We are going to teach our students to become professional musicians, we say. I wonder, in two years, whether we can do that. Whether they say so in the books or not, I do not believe it.

I do not believe we can take students who come to the junior college from the high school, the average, and, in two years, turn them out as professionals. I think all we can do is provide opportunity for them to better themselves in their skills, or provide an opportunity for them in ensemble organizations, orchestras, and bands, and in choirs. But to try to teach a person to learn



the instrument, I believe, is the duty of the conservatory. I believe that even the university cannot hope, in its broad sense, to turn out a professional musician, and that is not the purpose of the university.

I feel, therefore, that in the junior college we are developing in the students a greater appreciation for music and, at the same time, helping to develop what skills they already have, but we cannot provide that in the limited amount of time that we have.

Personally, I am in favor of seeing institutions, these lower groups of schools, take the very talented musicians and develop them to the point where they have the technical ability to go out and make good. I do not believe it is within the capacity of the public school.

In consideration, too, of the professional situation, the Musicians' Union, how many people are out of work, and in view, too, of the future, does the professional field in music provide the opportunity which we think our courses are set up to meet? I doubt that very much.

MR. DENUES: Do the courses really follow the outline of the conservatory?

MR. CLAUSEN: They try to. In Los Angeles, we parallel the university course. They set up in two years the course we must give, and since we do not have a student body large enough to separate the certificate student or university preparatory student from the nonpreparatory or terminal student, they are all classed together. That, to me, is the problem, particularly in theory.

MR. TALLEY: I was speaking, before I came here, with Henry C. Morrison, who is professor emeritus at Chicago, and he mentioned the same thing. He said: "Why should the common schools of the country do the things in music which the conservatories can do so much better?"

CHAIRMAN BLAKESLEE: May I say at this moment, by way of crystallizing this thought that I know what is in your minds, that a great many of our administrators in California are more and more coming to the point of view that the greatest opportunity we have and the greatest obligation is what we chose to put on this agenda under the general objective "The enrichment of social living."

Inevitably, we do pick up the more brilliant student and lay what groundwork we can for him in skills, but the great mass of students we should reach are those who are going to carry out into life an appreciation gained through some kind of activity or through being good listeners; therefore, our social problem and obligation goes beyond the special student, but we will always have the special student with us.

MR. CLAUSEN: It is not part of our business to tell some of these students that they cannot confuse the two, that if they want to be a professional musician they will find it a hard job to fulfill the academic requirements at the same time. Those who have gone through college, I think, will admit that.

MR. DENUES: On the other hand, many conservatories are combining academic training with musical training, and the pupils take their academic and musical work in the conservatory. I think that is a movement that ought to be fostered.

CHAIRMAN BLAKESLEE: I am going to call upon Mr. Jones.

ROBERT G. JONES (Chicago): I would like to make a little remark pertaining to this particular thing. I have been in the junior colleges in Chicago for fifteen years. About 1927, a colored boy came into my class, he played a slide trombone, and it was very much slide. He could not read music, and

he asked me if he could come into my class. I said: "We would be glad to have you." He started to study the rudiments of music, and he is today at the head of the music department at Tuskegee. He started at Chicago, he stayed there five terms. He shined shoes on State Street to pay his carfare to school. He finished at the conservatory.

There is another young man who came here; he could not play the piano, but he played the violin. He started in the high school, and now he is holding a position in a well-known university in Chicago. If you should check up on that young man, you would not find a smarter theorist in this part of the country.

I think, myself, it is an open field for these young men, to point out the talented people. I do not think all these students who come to junior college to take music make much of it, but we will find a few talented people, and I think the place for them to finish is the conservatory.

PAUL D. SCHULTZ (Arkansas Polytechnic College): My problem in public school music is that of having two types of students, those who know nothing and those who know something, but the problem is unfolding itself as the discussion progresses, so I am going to keep quiet.

MISS GOETZ: May I ask you this question: If these normal students are expected to teach music, why not require them to have some knowledge of music before they come to you? In Chicago, every student has to take music. Whether talented or not, they are subjected to some kind of music; whether they take it or not, they are exposed to it. I think you gentlemen are too easy. I think you should go below your status and demand that they learn something before they come to you. If they come from rural schools, they should have some requirement or take an extra course in summer, so they will come to you at least knowing their A, B, C's.

CHAIRMAN BLAKESLEE: Will you add to your picture further?

MR. SCHULTZ: Our problem is this: These students that you speak of, that know nothing about it and want to teach it, are actually not going to teach music. They are in the educational field, they are going to teach in the grades, the first three grades mostly. They want to be able to conduct at least a little bit of music along with their other work, and that is what we try to give them. Most of my students come out of the Ozarks, and you would be surprised at what little musical experience most of them have; they do not know *do-re-mi*. At the same time, we have a few who have had more experience and a few who know something about instruments.

MISS GOETZ: They are all high school graduates. I would certainly start a movement that every high school must have music.

MR. SCHULTZ: The movement has been started.

HARRY F. TAYLOR: I am from New Mexico and, right along with Arkansas and Texas, most of our students do not have an opportunity to take music until they come to our junior college. They come from small schools and they have never had any music until they come to the junior college.

CHAIRMAN BLAKESLEE: I think your problem comes back to this general statement made a while ago, that, to a certain extent, every junior college program is localized, you have to adjust your curriculum to meet the needs of your students and that requires the sympathy of your administrators. I think we are going to have to build up additional requirements and more provisions. Six hours is not enough, and if they cannot get anything in the high school before they come, we will have to appeal to the administrators.

MR. TAYLOR: They can teach in New Mexico only having had two hours of musical education.

JOSEPHINE MCPHERSON: In Missouri, students can teach in the country schools with only three hours of music education, but in Moberly Junior College, we require that they pass the fundamentals of music test before they take the public schools methods course. That is a prerequisite and, in that way, we are able to go much further than we should otherwise.

CHAIRMAN BLAKESLEE: We have this problem in California, and we are battling it all the time, namely, to raise the musical requirement for the grade school teacher. We are making slow progress, but we are making progress. In many buildings there will be, for instance, a teacher who has more than ordinary ability; the teachers will trade duties, in cases where we have not been able to get the requirement where we want it, and one teacher will take most of the music in a given building, which enables this other person who has not that ability to teach the other subject. But, of course, the ideal situation is to raise the requirement of the grade school teacher, if she is going to have to teach music.

MISS ILDA M. SCHRIEFER (Eveleth Junior College, Minn.): Being in the iron mining district, we have plenty of tax money, and we have a very good school system. Nearly everything is given to the student from pencils to books and everything else. They use the Junior College work mostly as a stepping stone from the high school to the university or, in the case of music work, to a conservatory. Our classes are small in the music department, but they are made up of the better students; nearly all of those who finish in the music department go on to the conservatory or to the University of Minnesota.

CHAIRMAN BLAKESLEE: That is a very reassuring thing.

MR. CHARLES GRIFFITH (Park College, Parkville, Mo.): I would like to ask if anyone in this group has had experience in survey courses in fine arts. (Several hands raised)

CHAIRMAN BLAKESLEE: Let us have Miss Glomski, of Chicago, answer that.

HYACINTH GLOMSKI (Wright Junior College, Chicago): May I also say a word in answer to this gentleman's question? I think the music in Chicago, in the elementary, is more departmentalized than ever, because there is a movement by the new superintendent. He has recommended, and the recommendation has been approved by the Board that, beginning in September, special music teachers in Chicago will have to take a four-year course, which will mean two years in our junior colleges and two years in the senior college. I was on that committee, and we have drafted the course. We are still working on it, but it is going to help the music situation, because we recommended in the Junior Colleges that these future teachers take courses such as the fundamentals of music, ear training, sight singing, choral repertoire, and orchestral repertoire. They will have to take eighteen units.

We have a fine arts course which covers the field of architecture and painting, and one in music and drama. It is a lecture course which provides two lectures a week, and we cover about eighteen lectures, beginning with the place of music in living down to folk music, symphony, opera, American music, and jazz music and its possible contribution. The Chicago Board of Education has arranged it so that we might have not only our faculty lecturers but also call on specialists, the best specialists in the field. During each semester, I think we have about ten guest lecturers in each course.

We have a syllabus and assign the lectures. Mr. Jones is our chairman

in the Chicago Junior College, and under his direction and also that of Dr. Chadda who is in charge of fine arts, we have devised a syllabus for our first semester, and we are using the syllabus. We rather think this fine arts course is very excellent. However, we are going to recommend that we have conference or quiz sections in connection with the fine arts, because the students simply sit back and swallow all we tell them, and there is no time when they may ask questions. In order to avoid this, we are allowing for two or three discussion periods, so that the students may take the floor and tell us how they feel about it.

MR. SCHULTZ: I wanted to come back to this subject on these specialized courses, I have thought of that for a long time. In our junior college, we had a course in introductory music, that was required of all students graduating from a college. It did not make any difference whether they were taking agriculture or what they were taking. Next year, we are not going to have that requirement, because a good many of the teachers in other fields just said: "You cannot have our students for two hours. It is more important for them to take agriculture or something else."

Our president came back from the N.E.A. meeting at Atlantic City and said the trend in education was toward more specialized work. So I would like to get the opinion of some of you people: Do you think it is worth while to teach a general course in music, or just take a few students who are talented in music and teach them?

MR. DENUES: I would like to say that it certainly is very much worth while to continue your general course in music.

MR. TAYLOR: I think we should generalize. I do not think the function of the junior college is to give specialized courses in music.

CHAIRMAN BLAKESLEE: Your generalized course is one that requires fine preparation to give. Miss Goetz and I, yesterday, thought there might be something in the way of resolutions that you might wish to consider, and we prepared the medicine in advance, and if you do not want to take it, do not, but I am going to ask you to read the thought you had, yesterday. In other words, in submitting a report to the Conference, would you approve of the objectives as stated on the agenda sheet?

MR. DENUES: I move they be approved . . . Motion seconded and carried.

[The objectives are: (1) To meet the needs of the community in the enrichment of social living through (a) the ability to participate in some form of musical activity; (b) to be an intelligent listener. (2) To provide the necessary prerequisite courses for further study in the university or professional school. (3) To actually equip the student of superior talent to undertake a musical career by providing so-called terminal courses.]

CHAIRMAN BLAKESLEE: If there are any further questions, I would like to hear them. This meeting has worked out splendidly and certainly, as we hoped, it has brought forth comments, questions, and problems.

We need to remember that we are engaged in an experiment in this country, not only in education, but in music education. That is one reason why our problem is so peculiar. We are endeavoring to do a thing which never before was conceived, and I predict, in one more generation, we are going to see astounding results in the unfolding of a higher level of appreciation in this country. It is bound to result in a great outflow of creative work.

There are certain philosophical aspects that Mr. Talley indicated yesterday, and I am going to ask him to touch upon them again. He pointed out

that, too often, the background of students endeavoring to do something in music was so hopelessly inadequate.

MR. TALLEY: I suppose I was under the spell of the moment, but the problem should be approached more from the acquiring of a general background of music before giving a technical course in harmony and ear training. In other words, we are teaching the symbol before the meaning becomes apparent; we are teaching rules before there are any meanings to the rules.

There is a certain amount of exploratory work that a student should do in music, either through his own efforts or through some administrative direction. It seems that we give him rules in harmony; we give rules of part writing which have no appreciative value for the student, because he has come as an innocent babe to our classes.

I do not want to orate, but Mr. Morrison, again speaking on that subject, said: "What is needed, particularly in the schools, in regard to music is the accumulation of a strong, rich background of music before we can give any technical courses which will stick." How we are going to do that is a problem.

I might suggest further, if I may, that your problem is of two kinds: An administrative problem and an instructional problem. It seems to me that we have been discussing the problem from an administrative standpoint, but I think you have to discuss the problem from an instructional standpoint. In other words, scrutinize your courses and see if you are not following old-fashioned courses that are in effect in Europe and also in conservatories where they may work out to some extent, because the student is concentrating on music and getting it dinned into his ears constantly, whereas, you have only two years.

MR. JONES: Mr. Talley, may I ask how far you think we should go in a junior college with our theory of music?

MR. TALLEY: As far as harmony is concerned, I would say, the junior college should give the student a sound understanding of the functions of the dominant, subdominant, and tonic. In other words, you can only teach the student at his own level, and if the student has not already a rich background, you may teach him the symbols and a few rules about chromatically altered chords, but I doubt if they will stick. I think that in the average curriculum, there is too much emphasis on harmony without bringing in, earlier, counterpoint procedure. I should think that a student could very well begin without any harmony and start with the writing of counterpoint, getting the laws of melody writing firmly. A lot of this material would have to start in the high schools, say, for instance, one semester in harmony and then follow it up with counterpoint.

MR. JONES: I have been working on a plan the past year. Assuming a person has a knowledge of elementary harmony to the dominant seventh, I then start teaching melody writing. Of course, I first explain the passing tones, because those are used in melody writing, then I teach the students to learn how to get an aural perception of one line, then put a second melody to it, and a third and fourth.

CHAIRMAN BLAKESLEE: May I inject a thought that I think this is tremendously interesting, but might better be a little after discussion between three or four of us. I would like to get around to the question of jazz, maybe you don't. Mr. Clausen, you had a remark.

MR. CLAUSEN: Since there are so many students who must take theory, the point is important. We were talking about how far the Junior College

should go in theory. Are you considering it primarily in its relation to the university as a preparatory course? Is that the function of the junior college? In fact, the majority are otherwise, in which case, what is the purpose of theory, what is the purpose of harmony? To me, it is appreciation. In that case, are we not depriving the student of the most important thing about chord structure when we take away from him the study of chromatic harmony? Admitting it may not be carried out to the same technical efficiency we want, after all, what of it?

CHAIRMAN BLAKESLEE: I would say, in our own case, our president is definitely planning on the junior college music students' being encouraged to come back three years. That raises their age level and if they have done preliminary work, they are qualified to take up chromatic harmony; when they come back for three years, they are ready to do it and do it profitably.

This question of jazz was mentioned in the survey, at least four schools have so-called popular orchestras. In our case, we have a theater orchestra, which is really a glorified jazz band. The question there is twofold. In the first place, it is in response to a popular need, three angles. In the second place, to many students it is the first point of contact in arousing later a better musical interest. In the third place, however, I am a firm believer that the credit for a course, any course in any institution whatsoever, should have a direct relation to what I might call the content of that course, and I think to go out free lance and begin listing jazz bands is a very dangerous thing to do, because the psychological background of the music is downstairs, not up. At least, that is my belief, and I think we need to have great discernment and reserve of free lancing in jazz in our schools. I think it is a thing we need to meet and unless it can be so regarded, it had better be done outside the curriculum.

Under certain conditions, a high-class jazz band is a fine thing, but we cannot ignore the matter of the literature they are going to study, because, for most of our boys and girls, the literature of the dance orchestra and some of the words that go with it, might just as well not have been printed. I think we have a point there to watch. What is your reaction?

MR. CLAUSEN: Who, in a junior college, has the capacity to teach jazz? Students who are good jazz players really have talent, and the average legitimate person cannot come up there and do the job. That is an experiment we tried at our junior college. We had a jazz band which we called by the sophisticated title The Symphony Jazz Band, and it went all right; but we have to admit that good jazz playing is a talent.

CHAIRMAN BLAKESLEE: Would it be your will to continue this junior college section? If you favor a continuation of research through a committee or some organization to be determined, I think it would be very well to have a motion to that effect.

MR. CLAUSEN: I so move that this work be continued. . . . Motion seconded by Mr. Froh and carried.

# SOCIAL SERVICE IMPLICATIONS OF SCHOOL MUSIC TEACHING

ANNE E. PIERCE

State University of Iowa, Iowa City



[NOTE: The paper "Social Service Implications of School Music Teaching" and other papers in this section were presented at the section meeting conducted by the M.E.N.C. Committee on Teacher Education, Joseph A. Leeder, chairman. The committee operated in six divisions representing the six Sectional Conferences, each dealing with a different phase of teacher education.]

THE term *social service* in this report is used in its broadest sense and means that service which is directed toward community or society betterment. It, therefore, should not be confused with the common understanding of the term which today denotes relief activity through organized charity, that which is carried on through practical rather than art subjects.

A main objective of all teaching in public schools is to train for citizenship and adult living. Therefore, all teacher training and all subject matter planned for elementary and secondary instruction have social service implications. But, as generally carried on, teacher training in most, if not in all, subjects deals principally with problems of the classroom and with teaching techniques within this limited area. For instance, in music a major portion of the training course is devoted to such technical matters as methods of teaching rote songs, music reading, part singing, and similar problems. Moreover, practice teaching is usually done in a supervised and administered system carefully organized for that purpose.

Within recent years, there has been considerable criticism directed against such procedure, for it is said that this narrow training does not give the teacher broad enough or sympathetic enough understanding of life's problems to influence permanently the character or mode of thinking of boys and girls of school age. In fact, progressive educators feel that, in most cases, instruction does not carry beyond the confines of the school and that it does not touch students in such a way as to enable them to utilize it to the best advantage after graduation. It is indeed true that it is difficult to find the capable leaders needed today to promote and guide certain projects, such as citizenship forums and adult schools, or to direct leisure-time interests, such as community theaters, orchestras, bands, and choruses. Yet, in communities where there are efficient and interested directors, such organizations flourish.

It has been the work of this committee to try to find out something about these adult musical activities and to discover how they affect, or should affect, teacher-training courses and school curricula and plans. The committee realizes that its members are laymen in the field of sociology and, therefore, they have studied only what is in their domain. If it seems advisable to continue the investigation, an expert in that field should be consulted. Phases of the problem selected for a preliminary survey were: (1) Sociological objectives of music education; (2) Courses of a sociological nature included in the college training of the music major; (3) Practice teaching centers of a community or school-extension type, such as hospitals, community organizations, etc.; (4) Community organizations connected with the school, such as mothersingers, fathersingers, teacher organizations, and alumni groups; (5) Community organizations not connected with the school, such as community bands, orchestras, and choruses made up of musically interested people with no prescribed affiliation; and those under a sponsor-

ship, such as 4-H Clubs, the American Legion, churches, business firms, and factories.

The research and investigation necessary to give a proper presentation of the problem requires considerably more time than has elapsed since the work was initiated. Yet sufficient work has been done to prove its value and to point the way to a more satisfactory completion.

The accomplishments to date may be briefly summarized:

Some progress has been made in the formulation of objectives of a sociological nature and in the compilation of a bibliography bearing upon this phase of the topic.

A survey, made of several college curricula, revealed that only a few offer or recommend courses of a sociological nature as part of the music teacher's training. At Teachers College, Columbia University, courses relating to music in normal living, music and social health, and music in adult education are listed. During the summer session, the University of Wisconsin gives a course called "Music and Its Contribution to the Life of the Community." If the study were pursued further, no doubt many other institutions with similar offerings would be found.

Although many educators recognize the value of using community organizations as practice teaching units, practically no use is made of them in this phase of music training, if the findings of a questionnaire sent to a few outstanding schools are an indication. The University of Wisconsin, however, provides opportunity for such teaching, and the State University of Iowa uses the children's hospital as one of the practice centers. Northwestern University allows students to gain experience in community work, but they are not required to do so.

It is the consensus of the music educators consulted that community organizations growing out of the school contribute in no small degree to the cultural life of both school and community. The full program of the music teacher, however, often prevents promotion of such activities. Yet, without school interest and help, such organizations usually do not develop. Therefore, a re-definition and allotment of duties and obligations seem desirable if the promotion and guidance of such groups are to be a part of the music director's work.

Community organizations not connected with the school are found in both rural and urban communities. They range from small to large in size and from simple to complex in organization. Less has been done in connection with this aspect of the problem than with others, probably because it is more remote from the school. Nevertheless, it should be carefully considered in the planning of training courses, for it offers rich opportunities for service to well-equipped workers.

Phases reported upon are by no means all that should be taken into account. For instance, among others, service for the defective or handicapped might be mentioned as an important part of any program looking in this direction.

Questions in connection with the problem that should be solved are: Does classroom technique apply to situations of the out-of-school type? If not, wherein does it differ? What is the training required for such work? What are the qualities of leadership necessary? Should music education broaden its program so as to include preparation for social service in the community? If so, in what way should it broaden?



The committee believes that if music is to function in the new social order, teachers must be trained so as to bring music into closer contact with the social pattern of modern life. The training course should be planned and presented so as to instill in the student a philosophy of music and a philosophy of life which will build an attitude of interest in, and responsibility for, community music as well as for school music. It should provide opportunity to develop a broad culture and musicianship in terms of sociomusical leadership. It should give the student opportunity to organize and promote the work of regularly functioning musical groups in the community. Finally, the training course should give the student contact with life situations in the so-called practice work.



## NATIONAL FEDERATION OF MUSIC CLUBS' PLAN FOR YOUNG PEOPLE

JULIA FUQUA OBER

*President, National Federation of Music Clubs*

THE NATIONAL Federation of Music Clubs has for a number of years realized the necessity for preserving the interest in music generated during active school years in the youth of our country after they have left school. For the past two and one-half years there has been a duly appointed chairman to direct these efforts. For the past year there has been a Student Division of the National Federation of Music Clubs with definite by-laws to define the activities and organization of young people's clubs and individuals between the ages of eighteen and twenty-five years.

The aim of the Student Division is to emphasize the importance of music in social life; to encourage the musical amateur; to support the young artist; to disclose unusual talent through student contests; to give opportunity to young people in and out of business or in college for a definite interest in a promotion program in a nation-wide movement for better music; to preserve the generous impulse of these young people by encouraging them to fulfill their adopted slogan of "Music for Underprivileged Children" through philanthropic endeavors.

The direction of this work comes first of all under a national student adviser, a man who has proved his qualifications for leading young people along idealistic, yet practical, musical lines—John E. Howard, of the University of North Dakota. The work is then handled in the separate states under the direction of state student advisers. Each group has its own group adviser, but representation at conventions and other meetings is the responsibility of an elected student delegate. Dues for membership in the National Federation of Music Clubs are nominal.

The Federation of Music Clubs believes that besides encouraging ensembles, chamber music, choruses, orchestras, etc., a well-organized music club should provide a more thorough appreciation of all that is attempted in those groups. Clubs are of value in giving instruction along all lines of development—performance, history, appreciation, community projects, poise, etc.,—and are the best means of directing the transfer of the musical experience of school days to permanent maintenance in the social life of the home and community.

Suggestions for the Student Division development to increase music in social life are:

(1) The organization of groups in towns, cities, and rural communities to include high school graduates, young business and professional men and women, school teachers, music students, music lovers.

(2) The federation of college music clubs and musical sororities to bind these young people into a permanent organization interest whereby music may be carried over into adult life.

(3) The support of unusual talent through local orchestral engagements, club or public recitals.

(4) The organization of advanced groups for further study; and of appreciation or listening groups to encourage others.

(5) The encouragement of educational and philanthropic projects in each group; benefit affairs for scholarship funds; assistance to worthy music students; attendance at concerts and local musical programs; programs for institutions, civic clubs, and wherever increase in civic pride is possible; articulate expressions for constructive aid to radio, church, community.

We believe that the above-outlined plan can be a very coöperative and workable arrangement between the National Federation of Music Clubs and the Music Educators National Conference.



## COMMUNITY MUSIC IN FLINT, MICHIGAN

WILLIAM WELLINGTON NORTON

*Director, Flint Community Music Association*

THE FOLLOWING community music activities in which high school graduates are urged to participate have been developed in Flint, Michigan, some independently sponsored and some under the sponsorship of the Flint Community Music Association.

### ORCHESTRAS

*The Flint Symphony Orchestra*, an Association-sponsored organization, has grown in the past seventeen years from a membership of twenty-two, of which none were high school graduates, to a present membership of one hundred, of which fifty-six received their training and experience in the high schools of Flint. The Orchestra is maintained as an adult organization on an amateur basis. As soon as a senior in high school has won a first desk, he may, if there is a vacancy, sit in with the Symphony Orchestra. The organization gives four free concerts each year.

*Church Orchestras*: Several are composed largely of high school students and graduates.

### MIXED CHORUSES

*The Flint Choral Union*, sponsored by the Association, is composed of one hundred fifty to two hundred singers, mostly adults. Younger voices are accepted with caution. Oratorio and grand opera are included in the program. Free concerts are given.

*The Flint Part-Song Club* is composed of about sixty or seventy young people of ages ranging from eighteen to thirty. Four paid concerts a year with solo artists are given.

*The Junior College Choir* is composed of some former members of the high school a cappella choirs, though many members never sang before entering Junior College.

*General Motors Mixed Chorus*, of one thousand voices, for General Motors employees and families, gives annual concerts and broadcasts with imported symphony and soloists.

*Church Choirs*: There are about twenty-five church choirs to which the high school graduates are cordially invited, even before graduation. In some cases, the music is not so good as that sung by the school choirs, nor is it sung as well. Other choirs are superior.

#### MALE CHORUSES

*Groves Male Chorus*, sponsored by an undertaker, has grown out of an octet of high school seniors. The Chorus is composed largely of young men, but is not confined solely to young men.

*The Industrial Mutual Association Glee Club* is composed of fifty factory men, ranging from eighteen to fifty years of age. A number of father-and-son combinations have been worked out. The chorus is outstanding.

*The Elks Glee Club* has several men who received their musical experience in the high schools of Flint.

*The Soldiers Chorus* is a male group of the American Legion which has a few Flint high school graduates among its members.

*The German Gesangverein* is a little more limited in its appeal to high school graduates.

#### WOMEN'S CHORUSES

*The St. Cecilia Society* has a fine Ladies' Chorus and a Junior Club of school students who graduate into the senior group, in which more opportunity for solo participation is given.

*The Singers Club* is a women's chorus which was originally a Mothersingers group. It has several of the earlier graduates and some more recent ones.

*The Mothersingers* in the P.-T.A. groups furnish further opportunity for singing in the community.

#### COMBINED ARTS

*Flint Civic Opera* has become a real season. The high school graduates are eligible for chorus membership. One graduate took a minor role. The Choral Union, the I.M.A. Glee Club, the Singers Club, the Junior College Choir, and forty members of the Flint Symphony (including some former graduates) participated this year in the production of two performances of *Aida*, one of *Il Trovatore*, and one of *Cavalleria Rusticana* and *Pagliacci*. (A project of the Flint Community Music Association in coöperation with the Flint Civic Opera Association.)

#### NATIONALITY AND RACIAL GROUPS

There are several nationality groups, both vocal and instrumental—Polish, Hungarian, Croatian, Scotch Bag-Pipe Band—that have a limited appeal.

The colored students have a social center where there is a ladies' glee club, Nathaniel Dett Choral Club, and Colored Community Chorus. The Moorish Science Temple Band has taken some colored graduates.

## BANDS

*The Salvation Army Band*, of sixty players, is open to high school graduates and is conducted by one who also teaches music in the schools.

*The Post Office Band* makes use of high school graduates and is conducted by one of them.

*Groves Band* of seventy-five players was started entirely from high school graduates, but now includes some high school players when dates do not conflict.

There are several neighborhood bands in the C. S. Mott Recreation program.

Various types of ensembles are encouraged in schools to carry over to the homes—string, wood-wind, brass, and small vocal groups.



## THE CONFERENCE AND MUSIC IN SOCIAL LIFE

JOSEPH E. MADDY

*President, Music Educators National Conference*

[NOTE: This is a digest of the introductory remarks made by President Joseph E. Maddy at the second general session of the Music Educators National Conference in St. Louis, March 30, 1938. The session was held under the auspices of the M.E.N.C. Committee on Music in Social Life, Osbourne McConathy, chairman.]

THE NEED for some type of planned program that would continue school music and project it adequately into community life has been recognized by the leaders of the Music Educators National Conference from the early days of the founding of the organization. Upon surveying the achievements of the past thirty or forty years—as many of us can do from our own personal experience—it is plain to be seen that considerable progress has been made through the ceaseless efforts of various interested organizations.

Numerous M.E.N.C. committees have conducted studies. The National Bureau for the Advancement of Music began an extensive promotional campaign which, unfortunately, had to be abandoned for lack of money. The great foundations have financed studies and have sent representatives around the country to stimulate progress in this highly important social field. The National Federation of Music Clubs, the Parent-Teacher Associations, the National Recreation Association, and nearly all other educational and recreational agencies have recognized the need and have made some effort to serve the cause. Yet, neither individually nor collectively have these agencies been able to meet fully the challenge of our rapidly changing social order.

I am not willing to concede that, unless school musicians continue their musical participation after leaving school, music education has failed. After all, the appreciation of music is the primary objective of all music education and the ability to appreciate good music throughout life is ample justification for our entire school music program.

Our defense for this position is merely that the appreciation phase of music education carries over into life as a continuous growth and enrichment of living. Can we say as much for algebra or Latin, or any other school subject except literature?

But because of the fact that music education provides such a splendid foundation for lifelong enjoyment as an avocation or hobby and because of the

highly desirable social benefits accruing from participation in group activities in music, we, as music educators should consider it our duty actively to foster and promote programs of community music activities in every city, town, and village in the United States. We have just heard a splendid performance exemplifying the type of carry-over that we are capable of bringing about. We shall hear another demonstration of a different type in a few moments.

Why are such organizations so scarce in our country? Why are there none in your community or mine? Are we too busy? No, the successful music educators are those who find time; in reality, they *make* time to guide music in the social life, as well as in the school life, of their communities!

Having decided upon music in social life as a major objective of this Conference administration, the executive committee, supported by the officers of the several sectional conferences, authorized a committee organization plan designed to reach into every county in the United States. Briefly, this committee organization consists of (1) a national group comprising one representative from each of the sectional conferences, in addition to representatives of other organizations supplying leadership in this field; (2) a committee in each sectional conference made up of one or more members from each state serving under the chairmanship of the sectional conference representative on the national committee; and (3) a committee in each state serving under the chairmanship of the state representative on the sectional conference committee.

It takes time to get a committee of some three hundred members appointed, coördinated, and into action, and it takes money to carry on promotional work in every county in the United States. We tried to get funds from the various Foundations. We begged and pleaded in vain, then Mr. McConathy set to work with the very limited funds that could be provided from the M.E.N.C. treasury and at great personal sacrifice in an attempt to get a fact-finding and promotional campaign under way by the time of this meeting. The plan of action and the extent of the success of this huge and tremendously important committee activity can best be told by the one who has been its guiding genius, Osbourne McConathy, whom I am honored to present at this time. [Mr. McConathy's report will be found on page 169.]

# COMMUNITY MUSIC IN CINCINNATI

HARRY F. GLORE

*Supervisor of Community Music, Public Recreation Commission*



IT IS IMPOSSIBLE, in so brief a time, to give more than the barest outline of the work of the Department of Community Music of Cincinnati. Furthermore, it is important to remember that this outline covers only that work which is conducted with public funds; it takes no account of the host of splendid activities carried on by private agencies such as the Y. M. C. A.'s, churches, and other organizations. Statistics on attendance and enrollment have been omitted because they have meaning only for the moment anyhow. Neither is there time for a discussion of philosophy, motivation, purposes or aims. These must be inferred.

The community music program in Cincinnati is conducted as a part of the general recreation program, which is organized, stimulated, and directed by the Public Recreation Commission. The supervisor of community music coordinates all music activities of a recreational or adult educational nature, sponsored by the commission and such Federal Work programs as the WPA, NYA, Federal Music Project, and Federal Education Program. In this way, all public agencies engaged in providing avocational music opportunities avoid duplication, friction, and confusion.

The music supervisor of the Public Recreation Commission is listed in the reports of the various federal agencies, and is mentioned as a volunteer supervisor. By this expedient it is possible to delegate to him responsibility for organization and authority for supervision and program guidance of federal workers. This very happy arrangement of cooperation has existed since the early days of CWA and has continued without interruption until the present moment.

On all matters involving major policies, the Recreation Commission is guided by the Municipal Music Advisory Council. The members of this group are appointed or re-appointed for two-year terms and include the director of music for the public schools, the dean of the Teachers' College of the University of Cincinnati, the dean of the Conservatory of Music, the director of the College of Music, the president of the Mothersingers, and the managing director of the Cincinnati May Music Festival Association.

Major activities conducted and the most important services rendered include: (1) District orchestras and choruses for high school graduates and other adults. (2) A city-wide amateur symphonic orchestra (The Civic Orchestral Society). (3) Smaller community choral groups of a less formal nature. (4) Group instruction in piano, guitar, harmonica, voice, mandolin, banjo, violin, history of music, music appreciation, harmony. (5) Summer playground instrumental ensembles, usually orchestral. (6) Rhythm bands. (7) Song leaders supplied free; charge for accompanist if one is requested. (8) An all-purpose community songsheet containing words to forty-two songs is distributed at cost of printing (two for one cent). (9) A Christmas carol leaflet is distributed at cost (ten for one cent); it contains words to seven traditional carols. (10) Special program of activities and entertainment in Longview State Hospital for Mental Diseases and Hamilton County Tuberculosis Sanitarium. (11) Concert and dance bookings for Recreation Department, using units from the Federal Music Project of Cincinnati.

The paid leadership and other assistance for conducting the activities is drawn from the following sources: One supervisor and one assistant super-

visor, paid by Public Recreation Commission; fifteen part-time accompanists, orchestra and chorus directors, paid by Public Recreation Commission; three teachers paid by Federal Music Project; nine teachers, paid by Federal Education Program; three teachers and one copyist, paid by WPA (on Recreation Activities Project); ten pianists, orchestra coaches, copyists, librarians, paid by National Youth Administration.

Volunteers rendering public service include the Municipal Music Advisory Council and auxiliary committees for various choruses, orchestras, and song leaders.

Those interested in digging a little deeper into the increasingly important problems of music as a recreational or adult educational pursuit will find some most interesting and stimulating material in the new book, by Willem van de Wall, entitled *The Music of the People*. It is a study made under the joint auspices of the Carnegie Corporation and the American Association for Adult Education. I commend it to you.



## THE ROCHESTER MUSIC GUILD

CHARLES H. MILLER

*Director of Music, Public Schools, Rochester, New York*

DURING 1936 and 1937 we began organizing small ensembles, both vocal and instrumental, that met once a week to play or sing together for pleasure and relaxation. There was a demand for an orchestra and a chorus and these were formed, using at first only former members of our high school music groups. Both of these have grown slowly until now each one numbers about fifty members. These groups are quite selective.

The orchestra has complete instrumentation, including French horns, oboes, bassoons, string basses, and timpani. On February 23, the organization provided the incidental music for a play given by the Rochester Association. The following numbers were played at the beginning and between the acts: *Symphony* No. 1—Beethoven (first and second movements); "Bacchanale" from *Samson and Delilah*—Saint Saens; "Overture" from *Ruslan and Ludmilla*—Glinka; "Scherzo" from *A Midsummer Night's Dream*—Mendelssohn. This group does not care to play public performances but wishes to play only classical music for pleasure.

We also have several small ensembles, wood-wind quintets, brass quartets, and a number of chamber music groups. Our supervisor of instrumental music, Mr. Clute, conducts the orchestra. The chorus of fifty meets regularly, sings various choruses, and is now working on *Pinafore*. There are several quartets also. All the vocal work is under the direction of Olivia Martin, a former member of the Eastman Opera Company and of two or three other companies.

We have just organized, calling ourselves the Rochester Music Guild. The whole project is directly sponsored by the Rochester Adult Education Schools; the Council of Social Agencies, the Eastman School, and the Works Progress Administration. Music is purchased by the Board of Education for the larger groups. General meetings are held about twice a year.

There is also a group of forty young men, former high school students, who meet independently every week at the Baptist Temple. One of our choral

men, Mr. Casad, is conductor. Another group of eight hundred members, known as the Rochester Community Chorus, meets every week under the direction of Edward May. The group sings every week over the radio and now has a commercial sponsor. This furnishes the funds to meet expenses. The Civic Music Chorus, conducted by the conductor of the Civic Orchestra, claims large numbers of our graduates. Almost every church choir in the city is composed largely of high school students and graduates.

The Flower City Orchestra, promoted and managed by a citizen who is not musical, meets every week and plays frequently in public on occasions that do not involve conflict with the Musicians' Union. There has just been organized a ladies' band under the same management. Both of these organizations are composed largely of graduates of our schools, but any young man or woman who plays well enough is eligible.

Our aim is to get these groups going without too much outside influence. By having many groups with different objectives and ideals, there is opportunity for each musician to choose the one that will give him the most satisfaction.

We believe that this movement will grow each year and supply an important need to musical people.



## NATIONAL RECREATION ASSOCIATION'S MUSIC SERVICES

S. H. FRIESWYK

*National Recreation Association, New York City*

FOR MANY years the National Recreation Association has been interested in music as a recreation and leisure-time activity and has sought in various ways to increase and improve the opportunities for amateur music.

By personal work in communities, trained music organizers have helped to interpret the value of music; they have aided in establishing music committees; they have planned music programs, worked for increased municipal appropriations, assisted groups in maintaining bands, orchestras, and choral societies, and they have strengthened music in the schools by helping individual communities, as well as by active coöperation with the Music Educators National Conference. They have helped with music in the churches by organizing and directing choir festivals, and they have sought to increase music in the home through special demonstrations, publications, and campaigns.

Because the Association has felt that this personal help in the communities has resulted in a widespread development of amateur music in community groups, it has continued to give this kind of service and in fact has enlarged it in recent years.

In addition to three field music specialists who are constantly working from community to community, the National Recreation Association has a music information bureau which answers thousands of letters from all over the country, and a staff of district representatives and rural workers of long standing who are in constant touch with city and rural recreation developments, including music.

The service is given on request, and the time of the three field workers devoted to this service is fully scheduled. This service to the cause of music



in America has been rendered whenever and wherever there seemed to be promise of progress. While the Association has been interested in music in the schools and has helped wherever possible, it has stressed work in the community because that seemed to be the place where its greatest contribution could be made. The Association has been putting special emphasis upon after-school music development. We have been concerned with trying to do what could be done to carry over the fine appreciation of music and skill in participation into the life of the community. In so short a time, only a brief outline can be given as to what has been done.

The first objective has been to develop an interest in amateur music in community groups and to build up and strengthen all community groups that are interested in and working for amateur participation. It goes without saying that in all of this work we have stressed the best of each kind of music.

The second objective has been to build up and strengthen coöperative relationships between the schools and community groups. Four ways in which this has been done are as follows:

- (1) The Association has always endeavored to have the municipal recreation department in each city give time and thought to music and has stressed music as one of the fundamental divisions of the recreation program.

- (2) A constant effort has been made to see that trained leaders were employed to give full time to the development of amateur music.

- (3) We all recognize the importance of the right kind of leadership. The Association has given considerable time and thought to this problem and, through a series of training institutes, has sought to help local leaders, both volunteer and professional, to improve their ability and technique for giving leadership to amateur music groups. Mr. Zanzig, during the past year, for example, has participated in eight intensive institutes, each one lasting for one month; over a thousand workers were given help in amateur music leadership. Clarence Cameron White has been doing similar work both in organizing and conducting institutes for colored leaders. During the past few months, I have conducted a series of intensive training institutes for rural leaders, particularly in the southeast.

- (4) The Association has also been very much interested in helping to set up organizations in several cities devoted entirely to the problem of increasing amateur participation among musically trained graduates of the schools. For example, in Rochester, New York, Mr. Zanzig, working with Dr. Miller, of the Rochester Public Schools and the Council of Social Agencies, had a share in starting the Rochester Music Guild. The work of this organization has continued to grow and a number of amateur groups, choral and instrumental, are now actively participating in the program.

In Philadelphia, a little over a year ago, a similar organization was set up with special interest in chamber music. Here again the organization has continued to grow and an increasing number of people are enjoying participation in this delightful form of music. Similar projects have been started in Cincinnati and in Kansas City, and more recently in Kalamazoo, Michigan.

Outstanding examples of community music programs may be found in Flint, Michigan, under the remarkable leadership of William Wellington Norton. A more recent development has been that in Oglebay Park, West Virginia, where Edwin M. Steckel has set up an exceptionally fine music program participated in by a very large number of people.

The Association is definitely interested in the work of the Committee on Music in Social Life of the Music Educators National Conference and is happy in the fine coöperative relationship which exists between the Association and Mr. McConathy and his committee members. The Association stands ready to help, within the limit of its resources, whenever and wherever possible.



## OGLEBAY PARK—COMMUNITY CENTER OF WHEELING

EDWIN M. STECKEL

*Director of Music, Oglebay Institute, Wheeling, West Virginia*

THE CITY of Wheeling, West Virginia, is owner of a beautiful, 750-acre natural recreation center known as Oglebay Park. This park, a bequest made ten years ago to the people of Wheeling by the late Earl Williams Oglebay, is situated high in the hills, five miles from the center of the city.

At Oglebay Park, one may ride, swim, play golf or tennis, use five miles of automobile road, ten miles of bridle path, and ten miles of hikers' trails, besides picnic under ideal conditions, rent a modern log cabin by the week, and stroll in beautiful gardens. These things are financed by a municipal tax levy laid and administered by the nonsalaried Wheeling Park Commission.

If this were all, Oglebay Park, fine as it is, would have no more claim to renown than have many parks in other sections of the country. However, these various physical facilities combine and fit in with the program of Oglebay Institute to make the park and its work quite unique.

Oglebay Institute is privately financed. It is entrusted by the Wheeling Park Commission with the operation of a summer activities program at Oglebay Park. In addition, the Institute, during the entire year, extends its work into urban and rural communities in all sections of the tri-state area of which the Park is the geographical center. Primarily, the Institute focuses its attention upon four principal activities. These include art, crafts, and local museums; nature study, reforestation and wild life conservation; rural recreation, and music.

In the field of music, Oglebay Institute definitely is more interested in "what music does to people" than in "what people do to music." Hence, its emphasis is upon opportunities for amateurs.

The building of a music program began two years ago with a comprehensive tri-state music survey. Since then a number of interesting developments have come. These include: The Tri-State Music Association, which has a privately contributed annual budget of fifteen thousand dollars; the Community Music Association with its community Christmas tree and Music Week programs; educational concerts held in community centers, under the auspices of the City Recreation Commission; the Ohio Valley Music Educators Association, which includes sixty music teachers from public, private, and parochial schools in thirty communities; the employment of two teachers of stringed instruments, loaned full time to schools; a yearly high school band clinic which has brought Ernest Williams and William D. Revelli for two-day sessions; high and junior high school choral festivals under local leadership; the Ohio Valley Festival Chorus, numbering 350 choir singers from

two score communities in three states, with performances conducted respectively by Hollis Dann and Noble Cain; and, finally, the equivalent of a music-lecture and lecture-recital service free to organizations of the tri-state area.

The Oglebay Music Committee, of lay volunteers, helps the director of music to plan a busy schedule of public events at Oglebay Park for the summer months. This includes: biweekly concerts by the Wheeling Symphony Orchestra; concerts by amateur vocal and instrumental groups from the surrounding territory; light opera performances by local talent under professional direction; community nights, with outstanding amateur performers and with community singing as a regular feature. A committee of ministers assists in planning the series of Sunday night non-sectarian services. This summer will bring to the park a six-week band and orchestra camp, sponsored by the Tri-State Music Association. The closing event of the summer season will be a scholastic band festival which will be featured by the presence of the United States Marine Band. At a similar event, held last summer, seven thousand people attended the concert in which a massed band of eight hundred high school boys and girls played the concluding numbers, conducted by Captain Taylor Branson.

As a result of these correlated activities, Wheeling District hears good music free, avoids conflicts in community musical events, strives to build up a strong group of well-taught young musicians, offers anyone interested in playing an instrument or in singing, an opportunity to do so under good leadership and in a group at his own stage of musical development.

# THE REPORT OF THE COMMITTEE ON MUSIC IN SOCIAL LIFE

OSBOURNE MCCONATHY

*Chairman, Committee on Music in Social Life*



[NOTE: The Report of the Committee on Music in Social Life was read by Chairman Osbourne McConathy at the second general session of the Music Educators National Conference in St. Louis, March 30, 1938. Twenty-seven cities are included in the Committee Report as representing a cross section of community music activities in the United States. The cities were chosen from a large list of those replying to a questionnaire sent out by the Committee on Music in Social Life, under whose auspices the second general session was held. Outstanding developments in community music in other cities are described on pages 158, 159, 163, 164, 167. Immediately following the report is a list of recommendations submitted by the Committee on Music in Social Life.]

SHORTLY AFTER assuming his office, President Maddy announced that one of the major activities of his administration would be a study of music in social life. Not only, said he, should the outcome of our instruction in the public schools be evident in the life of the community, but as teachers it is incumbent upon us to see that it be made so.

The first step was committee organization. For purposes of study and for purposes of promoting the objectives, Dr. Maddy thought it necessary to have a committee that would reach into every section of the country. His appointments were made accordingly. In every state there is a state committee leader and several additional members. There is also a national reviewing body, headed by a small executive group.

Our initial activity was the planning and distributing of a questionnaire designed to accomplish the following purposes: (1) That of learning the present opportunities for young men and women, trained musically in the public schools, to find congenial musical companionship in their communities after graduation from high school. (2) That of learning the present general range of amateur musical activities throughout the country. (3) That of learning the places where outstanding success had been achieved in the field in order to use such experience in encouraging and guiding efforts in similar situations elsewhere.

A large proportion of our committee members gave these questions careful study and returned a body of extremely illuminating and helpful information. Others sent in thoughtful and well-conceived suggestions.

The questionnaire was not intended to secure information capable of definite statistical analysis and tabulation. Therefore, no statistical tables are offered in this report. Instead, we have gained a sort of bird's-eye view of community music over the country, and have endeavored to outline these impressions.

But a far more important objective of our questionnaire was its design to awaken and stimulate in the ranks of school music teachers an awareness of the need for definite follow-up of our school work, and to develop a sense of our responsibility toward our graduates and toward the community which employs our services. This primary purpose of stimulating the active thinking of our profession has been well started and undoubtedly will bear fruit. Today there are committee members in every state who are ready to engage in an active campaign for wider musical opportunities for the young people who have gone through high school under their instruction.

Let us review the general nature of the replies to the questionnaire:

(1) The first question was "List the community organizations in your territory." The responses indicated a surprisingly large amount of amateur

activity throughout the country. Hundreds of choruses, choirs, bands, and orchestras were listed. Chamber music organizations were mentioned, though, by their nature, they were less easy to list. Our members naturally were able to name only the organizations in their immediate communities. But our study shows plainly that, by extending the membership of our state committees, it will be entirely possible to get into contact with such organizations everywhere in our country and to become a helpful influence in their efforts.

(2) The second question, "Which of the above organizations welcome young high school graduates to membership?" received replies of varied natures. On the whole, however, amateur organizations are glad to accept young and well-trained members. The chief problem appears to be with the complete orchestras, in which new additions are not required. Evidently, there is growing need for more orchestras.

(3) The third question was, "How many of your high school graduates of the last five years were adequately equipped to enter such musical organizations?" This question was not well framed, as a mere numerical reply did not indicate the relationship with size of school and community. There is no doubt, though, that the teachers are sending well-prepared amateur musicians into their communities and that there is increasing material for the finest kind of musical organizations.

(4) The fourth question, "What is now being done in your city to encourage musically trained high school graduates to join community groups?" received the most varied types of replies, all the way from the bare word nothing to outlines of elaborate, highly organized, and successfully operating plans. This question, in a way, is the crux of the whole matter. The replies included a rich body of suggestions which it becomes the function of this committee to digest, organize, and distribute for the practical benefit of the country at large. There is no doubt that there are ways and means suitable for communities of every size and type.

(5) The last question was, "To what extent are young people, graduates of recent high school music courses, now continuing musical activities in such organizations?" This received varying replies. Of course, it was pointed out that many such students left for college. This suggests that our committee may well include in its work an effort to devise plans for better coordination between music opportunities in high schools and colleges. While there are many channels through which the young graduate may be led to join community organizations, particularly church choirs, this field still requires development. One curious point which came out in several replies was that the music sung by many choirs was uninteresting to trained high school graduates. Possibly here is a way to influence church music for the better.

#### REPORTS AND RECOMMENDATIONS FROM THE FIELD

(1) *Edwin N. C. Barnes, director of music, public schools, Washington, D. C.:* A thoroughly organized plan is in operation by which a report is sent to every college to which a musical graduate goes, telling the college authorities in detail the musical record of the student while in high school. A similar record is kept of noncollege students for use in local community music organizations.

(2) *Mondel E. Butterfield, director, music department, State Teachers College, Johnson City, Tennessee:* Mr. Butterfield is director of the Appala-

chian Choral Societies, consisting of seven organizations from neighboring cities, which combine annually for a performance of Handel's *Messiah*.

(3) *Charles M. Dennis, director of music, public schools, San Francisco, California*: "A definite musical guidance program is now taking shape, beginning with our primary children and extending through high school. The logical objective of this will be the absorption into local performing groups of those who remain in San Francisco, and counseling and recommendation for those who continue their studies in college or university."

(4) *Thelma M. Enos, supervisor, public school music, Babylon, New York*: Miss Enos has worked out a plan "to unite more closely the people of large and small communities, and ultimately the people of the United States through the medium of both vocal and instrumental music." An agency to be established to provide community leaders, advice, etc., under financial support of federal and state governments.

(5) *Helen M. Garvin, Humboldt State College, Arcata, California*: The meeting in St. Louis might include ways and means of interesting service clubs, chambers of commerce, and other civic organizations in community music activities.

(6) *Albert A. Glockzin, Appleton, Wisconsin*: The board of education might stipulate in the contract with the supervisor or director of music that he is to be responsible for adult organizations, such as male chorus, band, orchestra, and mixed or women's choruses.

(7) *Effie Harman, director of music, public schools, South Bend, Indiana*: Short appropriate talks printed to be distributed to clubs, P.-T. A. groups, radio managers, the clergy. A regular school time on the local radio. Greater effort to vitalize club music departments.

(8) *George Henry, Woman's College, Greensboro, North Carolina*: "The best place to begin this thing is in quite small communities (five hundred to five thousand) where the high school is in many cases already the cultural center of the town. Supervisors should do less talking of the losses that their organizations sustain through graduation, as if they would be quite willing for a student to overstay his time in school in order to sing or play; supervisors should stir up sentiment among their graduating musicians in favor of community organizations which they shall perhaps have to start themselves."

(9) *Alice C. Inskeep, director, public school music, Cedar Rapids, Iowa*: "In our high schools, conducting classes are stressed. These classes send out into the city intelligent choral directors as civic music leaders. It seems to me that one of the finest things we can do for the public at large is to send out into the community musical leaders of directing intelligence who are able to take their places as leaders of music in church choirs, men's luncheon club groups, P.-T.A. organizations, and civic groups.

"A part of the night school schedule for adult education should include organization of choral groups and orchestral groups, the directors of these to be chosen possibly from the school ranks and paid for by the school district just as are the subjects taught in English, wood working, etc.

"Why could not our high school graduates through correlation of the physical education department and the music department carry on a love for such things as I delight to remember seeing in the Swiss Village at the World's Fair?"

(10) *La Verne E. Irvine, State Teachers College, Maryville, Missouri (formerly of New Castle, Pennsylvania)*: The New Castle Art Society

organized in 1924 to bring the very finest of entertainment to the city, to get parents interested in cultural projects, to bring the rank and file of junior and senior high school students into close contact with great music and great artists—passed out of existence when Irvine left the city, and the plan became commercialized.

(11) *Katherine Jackson, Peoria, Illinois*: Plans are being made for organizing a high school alumni chorus.

(12) *Frank Jetter, Amsterdam, New York*: Suggests that a form card be sent to high school graduates requesting information as to what extent high school musical experience is being utilized. Also suggests card system for securing committee information.

(13) *Edna Evans Johnson, Salt Lake City, Utah*: The Mormon Church sees that everyone who can and wants to is invited to sing. There are fifty choirs in Salt Lake City alone, besides the Tabernacle Choir. There is a new movement in the church to better train all choristers and organists who live in small towns.

(14) *John C. Kendel, director of public school music, Denver, Colorado*: "We are working on a plan whereby every special music teacher in our corps is fostering some adult community enterprise as a contribution to her interest in the general music life of the city."

(15) *David Mattern, University of Michigan, Ann Arbor, Michigan*: Is organizing 4-H Rural Clubs of the county for music instruction under management of the county rural agent.

(16) *Joy Mendes, Savannah, Georgia*: "We should try to secure the active coöperation of the various state departments of music of the Education Associations. Would it be feasible to send out releases direct to newspapers from the national office about the scope and plans of the committee?"

(17) *Anne E. Pierce, State University of Iowa, Iowa City, Iowa*: Directors of organizations of community type have often asked for lists of graduates of local schools who were members of school musical organizations; invitations are extended to individuals; invitations are extended through local newspapers; through business organizations, clubs, churches, etc. There is a government project under way in Iowa to ascertain the use of music in leisure.

(18) *James P. Robertson, Senior High School, Springfield, Missouri; director of the Springfield Civic Symphony Orchestra*: The Springfield Civic Symphony Orchestra was organized in 1934 by a group of young musicians who were desirous to play together; nearly all of them are former members of the Springfield High School Orchestra. All competent graduates of the high school orchestra are invited to become members of the Civic Orchestra, unless the section of their particular instrument is already full. The orchestra numbers about sixty players. The organization is strictly amateur in that no one—not even the conductor—is paid for playing. Concerts are a secondary matter and are given only when the members feel that they are adequately prepared.

(19) *Lola E. Stevens, Savannah, Georgia*: "We are urging all graduates of the high school who are interested in singing to join their own church choirs."

(20) *Willem van de Wall, University of Kentucky, Lexington, Kentucky*: Is conducting "A study to explore the possibilities of an educational program of community music and the development of methods and leadership to carry

out such a program on a state-wide basis." This study should set standards and methods of procedure for extension work in community music.

(21) *Arthur E. Ward, director of public school music, Montclair, New Jersey*: On February 3, 1938, presented a dramatization of "What Music Can Do for the Home, What the Home Can Do for Music." This consisted of (a) a family group playing string instruments, (b) the same group with wind instruments, (c) an interfamily group, (d) a community harmonic club, (e) community singing.

(22) *Lorrain E. Watters, director of public school music, Des Moines, Iowa*: "Directors of community groups must be on their toes to hold well-trained high school musicians."

(23) *Andrew Wendelin, Chicago, Illinois*: Has developed the Lutheran Symphony Orchestra to utilize school-trained talents in acts of worship: (a) oratorios and cantatas, with church symphony orchestra supplying the instrumental accompaniment; (b) sacred orchestral literature, in worship service or sacred concerts; (c) secular or standard concert literature.

(24) *Robert J. White, University Extension music instructor, Cabinet Region, Indiana*: The Cabinet Region includes the cities of Hammond, East Chicago, Whiting, Gary, and Hobart. The schools of these cities, in addition to the schools of other cities nearby, have been very active in supporting excellent bands, orchestras, and choruses. On graduation the students of these various music units now have the opportunity of continuing their activity in music by enrolling, if qualified, in one of four music organizations, namely, a woman's chorus, a male chorus, a mixed chorus, a symphony orchestra. All four units are sponsored by the State University.

(25) *Thomas Wilson, director of public school music, Elizabeth, New Jersey*: The City Recreation Commission is sponsoring an orchestra for amateurs, particularly for the many fine players that have gone through the musical units in our schools. A select list of former high school students were invited.

We have about sixty in the orchestra and they seem much interested, but we have not as many as we should have. Although the Recreation Center idea is good, I feel that much more effective results would be attained if the plan were carried on by the Board of Education, under the direction of the music department, as an evening activity. This would give a closer tie-up in many ways; it would also double the interest of young people and of older people, since from past experience and association, they would know their teachers and leaders.

(26) *Ralph W. Wright, director of public school music, Indianapolis, Indiana*: "We should encourage singing and playing in the home. During the year, at least one meeting of the Parent-Teacher Association ought to be devoted to performances by individual families—instrumental or vocal, or a combination of both. Rotary, Kiwanis, Lions Clubs, and others should sponsor civic orchestras, bands, choral clubs, small instrumental or vocal groups, made up largely of recent high school graduates."

(27) *Herman F. Smith, director of public school music, Milwaukee, Wisconsin*: The Milwaukee A Cappella Choristers are a group of young people beyond high school age, who, five years ago, organized a choir so that they might continue to enjoy participation in unaccompanied singing begun at Riverside High School. Originally limited to Riverside High School alumni, membership at present is not restricted. When organized, the chorus consisted



of about twenty-five young men and women, under the direction of Ellen M. Sargeant. Later, Dorothy E. Royt became co-director.

The foremost aim of the choir is pleasure to its members and for as many others as possible. Desiring only to be self-supporting, the choir appears in a sufficient number of concerts to defray current expenses. Social activities serve to create a further spirit of camaraderie. Many lasting friendships have been formed among the members, and even romance has entered into the scheme of things. The Choir is an embodiment of the ideals of modern youth: fuller living, cleaner living, higher education, and the will to share present joys with others.

#### RECOMMENDATIONS OF THE COMMITTEE

(1) That the committee be continued and its membership systematically expanded until it represents the widest practicable geographical distribution.

(2) That public interest be aroused in the expansion of community music by further studies in what now is being done and by stimulating active thinking on this subject, both of our own profession and, through them, of other music-minded and public-spirited citizens.

(3) That the committee work towards building public opinion favorable to coöperative and organized community support of community musical organizations.

(4) That definite plans be formulated to meet the inadequacy of community and choir music leadership both by fusing in and out of school leadership and by encouraging student leadership.

(5) That closer integration of high school, college, and community be developed to the end that continuous musical interests and activities of young people may be made more practicable.

(6) That the following resolutions be offered for adoption as a statement of policy by the Music Educators National Conference. [See page 436.]

# MUSIC TRAINING FOR GENERAL CLASSROOM TEACHERS

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*State Teachers College, San Jose, California*



FOR ECONOMIC reasons, there is a demand by administrators that elementary grade teachers teach their own music, thereby doing away with the need of visiting music teachers and, to a large extent, supervision of music. This demand is confronted with two main difficulties: (1) lack of native musical capacities of some teachers; (2) limited musical training of many.

The theory that every grade teacher should be able to learn anything that her pupils are expected to learn does not take into consideration the unmusical teacher, who, regardless of her knowledge of the theory of music, does not, for example, have a good sense of pitch or rhythm, nor sufficient control of her voice to enable her to sing for the children.

On the other hand, given a good natural ear for music, a fair voice and adequate training, the grade teacher will probably, in most cases, teach her own music as successfully as she does the other school subjects.

A new problem has been confronted the last few years, the activity program. The teacher, to integrate her work properly, should, carry on all phases of the activity, including music. In the extended teacher-training period of four years, this is not an impossible ideal, provided, of course, that prospective teachers have adequate musical talent and training.

In order to build a teacher-training program that would in some way fit the needs, a number of leaders in music in the state of California were asked what ordinarily would be required of teachers to teach music in the grades; these abilities to include techniques, appreciations, and information in the field of music. The following is a statement of the problem and some of the answers received. It will be noted that in the large cities the teachers are asked to teach their own music; and they are being examined in regard to their ability to carry on this work.

## SUGGESTED REQUIREMENTS FOR ELEMENTARY TEACHERS

(A) *Los Angeles.* Los Angeles City Schools recommend that general elementary teachers be given a course that will develop the following skills and knowledges:

- (1) An acquaintance with the state music texts.
- (2) An acquaintance with the common symbols of notation.
- (3) An elementary knowledge of scale structure with consequent ability to recognize key signatures.
- (4) An elementary understanding of the rhythmic and metrical elements of music.
- (5) An elementary knowledge of the primary chords.
- (6) The ability to sing at sight such materials as the state texts designate as reading material.
- (7) The ability to sing a part other than the melody in a two-, three-, or four-part song.
- (8) The ability to hear parts correctly.
- (9) A knowledge of the basic facts concerning the child voice and the adolescent voice.

(B) *Fresno State College* lists these requirements:

- (1) A course in music fundamentals to meet all technical and vocal

performances in the elementary grades.

- (2) Sight reading, theory, ear training.
- (3) A course in music methods.
- (4) A required course in voice for those vocally deficient.
- (5) A grade of C must be received for the elementary credential.

(C) *Sacramento*. The following requirements were received from Sacramento:

(1) Vocal instruction to give the teacher the best use of her own voice. Teachers unable to sing "in tune" to be encouraged to omit music teaching and concentrate on other subjects or work with older children.

(2) At least one term (half year) in child voice and song repertoire for elementary children.

(3) One-term course in music in the integrated program with as wide experience as possible in finding materials for units of work in the social studies.

(4) Music methods and practice teaching.

(5) At least one term in ear training and dictation to enable teachers to write the original songs of the classes or to guide such writing by the older children.

(6) Piano courses for elementary music teachers, the materials to be entirely accompaniments and rhythmic selections adapted to elementary needs.

Sacramento suggested that the following courses be recommended to achieve the above:

(1) Every music teacher in the elementary schools should be able to sing with pleasing voice and correct intonation such songs as are to be found in the State Music Series.

(2) Every music teacher in the elementary schools should have studied the child voice and its special needs and should have a repertoire of songs for various levels.

(3) Every music teacher in the elementary schools should be familiar with the demands made upon music in an integrated program and should know where and how to find song materials for all such purposes.

(4) It is highly desirable that elementary music teachers be able to play piano accompaniments for the songs and rhythms used.

(D) *San Francisco*. San Francisco's department recommends the following skills and knowledges as being desirable:

(1) Ability to sing accurately, expressively, and with good tone quality, songs selected from any book of the required State Text.

(2) At least an elementary ability upon a musical instrument, the piano preferred.

(3) A working knowledge of the procedures of music presentation in all grades as set forth in the text adopted by the state at the time of examination.

(4) Ability to sing at sight songs of the grade of difficulty commonly required of the fourth grade.

(E) *San Diego State College*. San Diego State College recommends the following attainments for elementary grade teachers who teach elementary music:

- (1) The ability to sing in tune.

(2) Facility in playing accompaniments, marches, rhythm studies, etc., on the piano.

(3) Ability to read vocal music of elementary school difficulty.

(4) A good ear as evidenced by the ability to sing a second part against a first part easily and musically.

(5) A knowledge of the technical aspects of music scales, elementary harmony, etc., sufficient to equip the teacher to handle adequately the problems presented in the modern creative program.

(6) A thorough knowledge of the technique of teaching elementary school music.

#### PRACTICES IN SELECTION OF ELEMENTARY TEACHERS

*Los Angeles.* The Los Angeles schools require that the applicants for elementary teaching sign a statement that they are qualified to teach music. Nothing is demanded in verification of such a statement. Mr. Curtis of Los Angeles states that as a result, many teachers after election do not qualify in the field of music.

*San Francisco.* A music minor is required for kindergarten-primary teachers. In the teachers' examination of the spring of 1936, Mr. Dennis hoped to give a specific examination in music to those who were selected for personal interviews before putting them on the eligible list.

#### OPINION CONCERNING TEACHING MUSIC

*Los Angeles.* Louis Woodson Curtis states: "We should be glad to see a more general establishment of music requirements for the general elementary credential by teacher training institutions."

*Fresno State College.* Helen Roberts Shuck attempts to qualify all teachers in music.

*Sacramento.* Mary E. Ireland states: "The longer I teach the more convinced I become that no one should teach singing to little children unless the teacher can sing the song accurately herself. I also believe that only people who have made a careful study of the child voice and its problems should teach elementary music classes. In order to develop rhythm used in the integrated program a piano is essential. I would certainly require such ability of platoon or special music teachers, and if people like Miss Heffernan are correct in thinking that all teachers should teach their own music, this may become a general requirement in time. . . . I believe the special music teacher is the solution."

*San Francisco.* Charles M. Dennis states, as above mentioned, that they are requiring a minor for kindergarten teachers and they hope to plan an examination.

*San Diego.* Deborah Smith states that all music teachers not conforming with the requirements mentioned under the San Diego plan should not be permitted to teach music and states further: "This does not mean that one who is poor in music should be disqualified from elementary schools. It means, on the contrary, that the music work in each school would be in the hands of a competent teacher, who is adequately equipped to teach music spontaneously, efficiently, and joyfully."

## CONCLUSION

From the above suggestions and opinions there may be drawn the following conclusions:

(1) Technique is a necessary factor in the teaching of music. The teacher should have skills in the following: (a) Symbols of notation. (b) The ability to sing at sight songs designated as reading songs in the State Text. (c) The understanding of the compass and quality of the child voice. (d) Teachers should have a pleasing singing voice, true in pitch. (e) Teacher's ear should be trained so that she can identify good tone quality and errors in pitch and in time in her class. (f) A knowledge of teaching technique necessary to present a music program.

(2) An acquaintance with the material in the State Text.

(3) Pianistic ability is desirable and should be required of teachers teaching on the kindergarten-primary level.

(4) Without possessing the above knowledge and technique, the teacher should not attempt to teach music; and this should be so stated on the credential.

(5) Considering the large number of students desiring to be teachers, the above requirements are not impossible to attain by a sufficient number of teachers to supply the demand.

If the objectives are unattainable at present, there are other solutions to the problem. For example, teachers may exchange classes, and the traveling music teacher can still exist, traveling from school to school or from room to room, and giving music instruction to teachers. It is not impossible to have an elementary school where teachers are especially strong in one or more subjects. Elementary schools might have a teacher who is very proficient in music, another in art, another in librarianship, another in physical education, and possibly one in reading. Each teacher could teach her entire program, but there would be teachers of authority in each field. The teachers could teach one another their own special interests and the children would be able to go to these teachers for advice. This might be a solution for a school of several teachers. However, this does not take care of the one- and two-room schools.

Appointment secretaries are having a difficult time finding enough general elementary teachers who are skillful. An elementary school teacher who is skillful in art, physical education, music, and manual arts finds little difficulty in securing a good position. This study indicates that a wide knowledge of music is expected by the music supervisors and authorities in the field. Teacher-training institutions should accept this challenge and raise the musical standards of the average candidate for the general elementary credential. Colleges may begin by demanding an elementary knowledge of music upon entrance. The college is not an elementary school. Noncredit courses may be given covering the same material for those students with an elementary school deficiency.

# CULTURAL TRAINING IN MUSIC FOR THE NONPROFESSIONAL STUDENT IN COLLEGES

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IN RECENT YEARS we have heard much about correlation, integration, and fusion. The philosopher-educator greets these concepts as old friends whose "lifted" faces have made them front-page news. The methodologist finds them A1 grist to his mill; the superficial individual "just loves" the sounds of the words; the inferiority-complexed unfortunate eagerly seizes upon them as vogue cogs in his defense mechanism; and the average citizen is apt to brush them aside as some more highfalutin notions of the professors of education!

To me, the real significance of these renascent activities lies in the inescapable conclusion that we are publicly confessing the sins (or at least some of them) which have been committed in the name of education. Too long have we been abstracting from the cosmos certain fields of learning, cultivating these fields intensively and feverishly, erecting walls about them which obscure or destroy that perspective which education should encourage, and asking our youth to confine their diet exclusively to the products of these fields! Sometimes we offer these products under the trade name *liberal*, sometimes *professional*, and sometimes *vocational*.

We are now trying to *re-member* that which never should have been *dis-membered*!

But I am to discuss cultural training in music for the nonprofessional student.

If we assume culture, *in general*, to be the legacy of worth while thinking and doing, and *in the individual* to be the proper utilization of this legacy, the problem becomes relatively simple.

"God gave man a voice and a desire to sing" and, may I add, history is the record of his song. But this song of mankind—does it come to us in an unbroken series of programs (periods), each one dealing exclusively with songs of war, songs of peace, songs of economic progress, of scientific advancement, of artistic accomplishment, etc.? What thinking man can believe that? I am of the opinion that these programs are, for the most part, mixed programs, granting of course that some may emphasize particular song themes. What experienced program builder does not know that the effectiveness of a number depends not only upon its intrinsic worth, but upon the general type of program upon which it is found and upon its position on that program?

I am justified in saying, I believe, that in most institutions of higher learning a curriculum is thought of as a collection of courses. "Of the making of (courses) there is no end." These courses may be selected so as to invite a student to integrate his knowledge; occasionally a course may be designed to fuse the various subject matters, thus facilitating the process of integration.

Statistic-minded graduate assistants may study the problem of overlapping fields and record the results in a definite percentage of correlation! Valuable to the busy educator as a preliminary to curriculum building!

As long as present curricular notions obtain we will have courses in *this*, *that*, and the *other* thing. In history we may expect courses in economic history; political history, etc., of *this* country and of *that* country; general history (usually minus a consideration of music), etc., etc. A hopeful sign is courses in cultural history even though one often needs a musical microscope for some of them.

And now for some deductions:

Life is a vast arena served by many gates. One often enters through the avenue of his interest. Under competent leadership, he may find his *interest exhibit* all that he had hoped for; but is his satisfaction blighted because of a realization of the fact that his favorite exhibit is a part of the whole? Possibly, who knows, his interest in other exhibits may be awakened and he may go his way on a tour of exploration. Will his understanding of his own *interest exhibit* be decreased by a consideration of its environment? And again, who knows, when it comes time to depart, may he not go out by a gate which was not the one through which he entered?

And so, if we must have courses, let us have for the lower division student, courses in history making use of the musical gate. The cultural value of such a course is limited only by its composition and the competency of its leader.

In institutions employing the free elective system, no time problems are involved. In those institutions having lower division requirements it will be necessary and desirable to formulate a course which would be acceptable to the department of history, thus making it available as a social science requirement. If the name *history of music* is questioned, why not call it the *music of history*? We now have courses labeled *history of philosophy*, and *philosophy of history*. A course in appreciation is also appropriate.

For the upper division and graduate student the opportunities are practically limitless. Why not have courses in period history? As, for instance: the legendary period, the classical period, the romantic period, the modern period, etc., other courses in musicology, a proseminar in musicology with thesis; music of the eighteenth century; contemporary music. (These particular courses are actually included in the offerings of the University of Oregon.) They are designed as cultural courses for the nonmusic major. Why not have courses in Bach and Beethoven along with those in Milton and Shakespeare, courses in Schumann along with courses in Browning, Chopin with Keats, etc.

Great minds reach out beyond the horizon of words.

"It matters not" the avenue of interest, the gateway (though music be a fascinating gateway), nor the subject-matter exhibit within the gate, cultural training must be directed always to the end that our youth be assisted in coming into possession of their rightful cultural inheritance. Let us not condemn them to be "evermore (coming) out by that same door wherein (they) went."

Out of my deep conviction, I ask you: "Why not hang history on a musical peg?"

[Although in this paper I am dealing primarily with history, I have permitted myself two apparent digressions. I have chosen to regard literature as, history repeating itself through the agency of the constructive imagination placing music as the literature of tone, thus justifying courses in Bach, Beethoven, Schumann, Chopin, etc., and appreciation as a *fusion* course embodying much historical matter.]

# BASES FOR ADMISSION TO TEACHER EDUCATION

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A COMMITTEE of fifteen members of the Northwest Music Educators Conference submits the following report on admissions to teacher training in music education. Since it was impossible for the group to meet and discuss the problem because of the great distances between the teacher-training institutions of the northwest, a tentative plan was sent to each member. After receiving suggestions and comments from the committee, a revision was sent for additional suggestions. This summary of bases and standards herein presented is an expression of this committee.

The present report indicates the progress made in this study, but can be considered only as a tentative plan. It is probable that at the sectional conference in the spring of 1939, members of this committee will have at least two meetings in which to discuss this problem and complete the plan, which will then be sent to the Research Council for their consideration.

Since the music educator, whether in the city or in the rural district, needs to be a musician, an educator, and a cultured individual, it is essential that careful selection be made of prospective candidates for the profession. In fairness to the children to be taught, to the school or community that employs the teacher, to the individual who is making a choice of a profession, definite bases or standards for admission to teacher training should be established. The execution of these standards should be in the hands of experts who appreciate the importance of the decisions and recommendations.

The report is organized under four headings and includes what appears to be the absolute essentials.

## I. INDIVIDUAL QUALITIES

(1) *Physical*: Health and vigor, personal appearance, freedom from speech difficulties.

(2) *Personal*: Personality, poise, reliability, coöperation, tolerance, unselfishness, tact, high social standards.

(3) *Intellectual*: General scholarship, cultural background, possibility for growth.

(4) *Musical*: General musicality, pitch discrimination, rhythmic response.

Some of these personal qualities cannot be determined fully until after the student has been in attendance at a school for some months, while others will be recognized at an early stage of his training. Professional attitude will be developed undoubtedly in connection with professional courses.

## II. FRESHMAN ENTRANCE REQUIREMENTS

The committee was unanimous in the choice of entrance requirements, which are as follows: (1) High school graduate; (2) Instrumental experience, piano or orchestral instrument (examination for classification); (3) Ensemble experience, vocal or instrumental; (4) Examination in sight singing and dictation for classification.

Some schools give the Seashore tests to entering freshmen, but the committee did not include it as a requirement. If the student has not had special training in piano, an orchestral instrument, or voice before entering college or university, additional months of study will be necessary to remove this deficiency.



### III. COLLEGE TRAINING (FIRST AND SECOND YEARS)

The two-year curriculum should provide enough technical training in music for professional courses in the junior and senior years. It should also include academic or liberal arts courses which widen outlook and enrich experience. The committee proposes the following as a minimum for the first and second years of college training: (1) Music fundamentals—ear training, reading of music, and elementary harmony; (2) Vocal and instrumental study; (3) Ensemble participation; (4) Academic subjects—such as psychology, sociology, philosophy, history, science (15 quarter hours); (5) English (at least 10 quarter hours); (6) Essentials of good speech; (7) Languages (for vocal students).

Training in essentials of good speech is not often included in the training courses of music teachers, but there is an insistent demand that such a course be required. A course in art appreciation is recommended by several members.

### IV. EXAMINATIONS (AT THE END OF THE SOPHOMORE YEAR)

Examinations in voice and in the major instrument should be given by a committee composed of three members of the music faculty to determine the amount of additional study needed in each of these fields. With the results of these examinations and the scholastic record for the two years, definite recommendations should be made to the student at this time as to whether he should continue his course or undertake another major. The student has had time in which to prove his ability and his course has been broad enough that a transfer may be made to another major if it seems necessary and the music credits may be used as electives. If he has demonstrated such ability in music that he should be encouraged to complete the course, recommendations to that effect should be given.

# ORIENTATION COURSES IN MUSIC

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[NOTE: This paper is the result of a study made by the Committee on Teacher Education, Southwestern Conference division, of which Miss Strouse was chairman. The report was read before the teacher education section of the Music Educators National Conference, during the biennial convention held in St. Louis, March 27-April 1. Joseph A. Leeder, of Columbus, Ohio, chairman of the National Committee on Teacher Education, presided at the meeting.]

ABOUT ONE YEAR AGO at the Southwestern Conference, in session at Tulsa, Oklahoma, this division of the general Committee on Teacher Education deliberated upon several possible subjects for study, submitted them to Mr. Leeder, and, with his approval, set about an investigation of orientation courses in music.

This, we understood to include two phases: (1) orientation into the teaching of music, and (2) orientation into music as a study.

With only one year to go, and with the set purpose of making the investigation over as large an expanse as possible, this committee determined to employ the procedure of catalogue investigation, supplemented by letter writing whenever necessary. The committee voted against the use of the questionnaire because of the growing tendency of the questionnaire to fail to return to its starting point.

In the book *College Music*, Randall Thompson describes a related investigation, and reports on thirty institutions. Our committee undertook to investigate by the catalogue study plan the following types of institutions: the state university; other universities; the state teachers college, or, if more than one, then each one; normal schools; and in addition some junior colleges, including outstanding denominational colleges.

The territory assigned in this project includes all forty-eight of the states, the District of Columbia, Alaska, Ontario, British Columbia, Canal Zone, Hawaii, and the Philippine Islands.

For this report, we believe that it will serve if we give a more or less rough estimate and then go into greater detail in our complete report for publication. We shall name the state, province, or territory, number of institutions investigated, and number of courses found.

Before giving our results, we think we should mention the great number of so-called music appreciation courses, a few of which, in the description of the course, seem to be intended as an introduction to the art. In the majority of such cases, no mention is made of their being intended as orientation courses; instead they are more or less music memory or identification courses.

State	No. of Schools	No. of Courses	State	No. of Schools	No. of Courses
Alabama .....	7	1	Iowa .....	10	0
Alaska .....			Kansas .....	22	1
Arizona .....			Kentucky .....	2	0
Arkansas .....	8	0	Louisiana .....	4	0
British Columbia .....	not investigated		Maine .....		
California .....	18	5 possible courses	Maryland .....	8	0
Canal Zone.....	1	1 possible course	Massachusetts .....	11	0
Colorado .....	2	1	Michigan .....	2	0
Connecticut .....	7	0	Minnesota .....	5	1
Delaware .....			Mississippi .....		
District of Columbia.....	4	0	Missouri .....	8	0
Florida .....	8	0	Montana .....	4	0
Georgia .....	9	1	Nebraska .....	2	0
Hawaii .....	1	0	Nevada .....	1	0
Idaho .....	2	2	New Hampshire.....	8	0
Illinois .....	15	4	New Jersey .....	4	3
Indiana .....			New Mexico.....	2	0
			New York.....	18	5
			North Carolina.....		

State	No. of Schools	No. of Courses	State	No. of Schools	No. of Courses
North Dakota.....	8	0	Tennessee .....	1	0
Ohio .....	1	0	Texas .....	12	1
Oklahoma .....	6	0	Utah .....		
Ontario .....			Vermont .....	8	0
Oregon .....	8	0	Virginia .....	10	1
Pennsylvania .....	18	1	Washington .....	1	1
Philippine Islands.....	no response		West Virginia.....	4	1
Rhode Island.....			Wisconsin .....		
South Carolina.....	8	0	Wyoming .....	9	0
South Dakota.....	9	0			

Explanation should be made that many more courses were mentioned, both in the catalogues and in the letters, which were so obviously courses in music appreciation as such that the committee agreed they could not be included in this brief report.

If the committee may be permitted to express an opinion, it is probably apparent that colleges do not want orientation courses or they would offer them more frequently. Perhaps their curriculum committees need help. Possibly they would serve only a small per cent of the entire student body, because the quality and quantity of music to which the young people now in college have been subjected during elementary and high school days has made orientation courses unnecessary and in the way.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 3

MUSIC APPRECIATION  
MUSIC EDUCATION THROUGH RADIO  
MUSIC IN THE RURAL SCHOOLS

# ALL MUSIC COURSES AS MUSIC APPRECIATION

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EVERY human being likes music, and differences exist only in the kind of music chosen. The amount of music being poured into American ears today by radio and sound pictures would seem to be more than could be assimilated, but the fact that attendance at musical programs has increased to a striking degree seems to indicate that the flood of music with which they are now coming into contact only whets the appetite for more. This obvious increase in musical desire and enjoyment has influenced both the community and the school in their attitude toward this art as part of the educational program. If so many people have such strong liking for music, it seems to be the responsibility of education to help them increase their ability to enjoy more fully these musical offerings.

Now the problem in the school is to discover and contact that particular responsive level on which each individual finds himself, and then to provide a cumulative and developing program which will help him reach his highest level of reception and understanding. It is not easy to discover that responsive level of the individual, and perhaps a great deal of blundering has occurred in our attempt to find musical material and musical activities that will seem significant, interesting, and worth while to various students in our schools. Teachers differ in their ideas of approach to the student. Some feel that the introduction should be made through popular music with which the student is best acquainted, while others feel that only the very highest quality of music can be justified in an educational program. It would appear that a little search and care would discover for us light music of real quality which would serve as the introductory phase and which would normally lead to a liking for heavier music later on.

The term *music appreciation* was formerly used in a very restricted sense to indicate a program which included only listening to materials and some extrinsic information. It is true that the proponents of this activity urged the necessity of securing active listening, and warned against the danger that would result where a passive attitude was permitted. Other members of our profession have constantly felt that such a narrow interpretation of music appreciation would, in the end, defeat our whole purpose, and, for that reason, have had a strong desire to integrate participation and listening. I feel that music appreciation is the ultimate goal of all music instruction in schools, and that every course—whether it deals with vocal or instrumental music, with theory, history, or with so-called appreciation—demands some degree of active participation, in order to motivate and stimulate growth in music understanding. We wish to emphasize the belief that every chorus teacher and every band instructor is definitely engaged in a program of music appreciation. It is true that these teachers must concern themselves with the development of performing skills, but in the final analysis, skills are always means to an end, and never worthy of serious educational acceptance for their own sake.

The fundamental phase of music education which underlies every variety of course is training of the ear, again, not primarily as a skill, but as a means of securing sharply focused impressions as the basis for aesthetic enjoyment. There seems to be three phases of this ear-training program: the development

of sensitivity, the growth of comprehension, the increase in power to retain musical patterns.

Many of us are only partly conscious of the musical sounds which surround us, and it seems that our first responsibility is to develop a keen awareness and power of concentration directed towards such sounds. The capacity of individuals will vary in this regard, but all subsequent development must necessarily be conditioned by the degree to which we have been able to develop this sensitivity to musical tones. In the second place, through organized instruction, we must reach higher levels of comprehension of the musical patterns, both tonal and rhythmic. Beautiful musical sounds, each independent of the other, can never create music. It is only as we understand the forward flow and structural significance contained in the patterns of these sounds that we have a basis for true musical hearing. These first two steps are usually taken care of in the teaching of music, but our next step is rarely given the importance it deserves. This final step, the power of retention of musical patterns, is extremely important. Only insofar as we are able to retain in our minds the significant structure of music as it unfolds itself to our ears, are we able to properly receive the larger forms of musical composition. Therefore, I wish particularly to emphasize the necessity for development of the retentive power just discussed.

This view of appreciation should sweep away that perplexity which so many people have concerning the differences between enjoyment of music and all this business of technical preparation which sometimes seems to point the opposite way from true enjoyment. I must make clear the need for music appreciation classes for the many boys and girls who at present have no place in the applied music groups, and yet possess a justifiable craving for some contact with music. There is no conflict in this broad picture of our program.

# MUSIC APPRECIATION THROUGH INSTRUMENTAL PERFORMANCE

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THERE can be little doubt that appreciation does grow through active participation in performance. Probably appreciation of vocal music grows more through vocal performance and appreciation of instrumental music more through instrumental performance, just as appreciation of swimming grows through swimming and appreciation of baseball grows through playing baseball. In any case, it is a fact often noted that audiences at orchestral and chamber music concerts include many who have played or who are playing in orchestras or in chamber music groups and that large numbers of those who sing in choruses or small groups attend choral and other vocal concerts. There are in addition, no doubt, many orchestral players who become interested at least in vocal performance through playing orchestral accompaniments to vocal music. From another point of view, there can be little doubt that the quality of instrumental performance is better when the technical equipment for such performance is supplemented by, or better still, is based upon a discriminating appreciation of the music performed. The chief questions for consideration in this short paper then seem to be: (1) how to utilize the practice of instrumental performance to increase the appreciation of music; (2) how to improve instrumental performance through developing appreciation of music. Let us limit ourselves still further to considerations involved in the performance of instrumental music as such.

The answer to the first question lies mainly in the adoption by the teacher, conductor, or coach of the attitude of taking the performers into his confidence as regards the musical ends in view. Thus, a certain fingering is recommended to secure the tone color of a certain string, or to improve the intonation of a wind part; uniformity of fingering, bowing, or other technical items is required to improve the ensemble or to realize a clearer and more eloquent presentation of a musical idea or both. The performer can appreciate this and all that it implies if led to do so. A certain part or choir must come into prominence and others retire into the background because of the needs of balance between melody and accompaniment. The performer can appreciate, as well as recognize, the need for this because of valid musical reasons which he can hear, sense, understand, appreciate. For example: a certain entrance must be made inconspicuously to avoid upsetting the musical balance, while another, say that of the horn in Mendelssohn's "Overture" to *Midsummer Night's Dream*, suggesting the braying of Bottom as the ass, must be made with special emphasis for some musical reason, or, as in the case cited, for a programmatic one. Again, a dynamic or tempo change, indicated or not, may be made for some reason arising out of formal or other structural features of the piece; for example, an important return of a theme in recapitulation or coda of a sonata allegro, or after an episode in a rondo. Perhaps these illustrations are sufficient to suggest one type of growth in music appreciation that should result from the sort of attitude referred to above when applied to the structural or other features of the music itself.

Another type of growth involving increasing insight into the music of specific composers or periods comes from pointing out characteristics of these composers or periods, or by relating and even explaining the traditions of the

period which affect the performance of the music. The Bach *ritardando*, the *rubato* of Johann Strauss, the various types of minuet in Mozart's works, the inverted *gruppetto* in Wagner's "Rienzi Overture"—these perhaps illustrate sufficiently what is meant.

An opportunity to hear a performance by a first-class professional organization, actually or by phonograph, may be very helpful in gaining a better perspective of a work in rehearsal as well as in setting an example in performance standards well worth an effort at emulation. If ably discussed, such an experience relates to some or all the points suggested above and may help to clinch them, especially when the experience is related to the efforts of the performers. Similar values may accrue from the making and studying of a recording of some piece in rehearsal, or in talking over the features of a recent concert.

The second question, involving as it does the effect of appreciation on performance, has already been partially answered. It might be well for us to further consider the necessity for appreciation in any adequate performance. Without it, the effect must be much the same as that produced by a reader who pronounces words, perhaps perfectly, who inflects his voice, and pauses at the proper places, but who fails to understand what he is saying—a parrotlike effect in spite of excellences in mechanical technique. If the player is led to see the musical reasons for mechanical acts, he should also be led to do mechanical acts for musical reasons, and may, through being encouraged to listen, learn to make many adjustments on his own initiative. Take for instance the matter of balance of tone between melody and accompaniment. The player can be led more and more fully to sense that the figure or melodic line in his part is more or less important than that in other parts at the same point. Upon coming to harmonic whole notes, for example, players, trained in this way, will be inclined to soften their parts and listen for melodic lines elsewhere and, *per contra*, come to the fore with little or no coaching when they sense that they have come upon an important melodic idea. Similarly, in balancing and blending chords, they can easily be led to hear the whole chord and so to find a way to fit part to whole. This sort of thing must happen if a satisfactory ensemble or a realization of the musical values of the piece is to be attained, for the very reason that dynamic indications must always be imperfect guides. Thus *forte* means simply strong. How strong? As strong as demanded by the music at the moment, which involves not only all that is going on at the moment but also what has gone before and what is to follow. The same is true of such articulative indications as *staccato*. How much separation is required? Just as much as the music demands. Thus in one situation we may need the briefest and lightest *spiccato*, at another the broadest and most biting full bow *staccato* and so on. The whole list of mechanical effects employed for interpretative purposes could be similarly shown to demand special applications according to musical needs of which only he who appreciates can be aware. If the conductor alone appreciates these demands, the effect can never be so convincing as if the performer also appreciates them. It would be remissful, indeed, for the conductor to overlook such a wonderful chance to induce growth by sharing his insight with the performer.

Even into such matters as tone production, appreciation must enter; for a good tone in one situation is ineffective in another, e. g., *sul ponticello* and *sul tasto* in the stringed instruments, or *vibrato* and *non vibrato*, or the tone of



one string or another, and so on. The rules of bowing are based upon musical as well as mechanical needs. They simply provide the mechanical means for realizing musical ends just as do all musical techniques. Phrasing, except as a mechanically parroted affair, can never be perfected without a grasp of the musical content. The proper performance of the ornaments in classical music is often a matter for painstaking research ending in an uncertainty which can only be removed by intelligent analysis and insight into the music. Too many conductors are either vague in their own minds about such matters or they do not take the trouble to give the performer the benefit of their learning. Arbitrary procedures here, as elsewhere, may sometimes be necessary, but the less often the more appreciative, and so the more musical the performance will be.

The line of thought so far may seem to concern itself too much with the higher levels of instrumental performance. However, even at the lower levels appreciation and technique may not only go hand in hand, but should reinforce each other. In fact, a truly musical approach to elementary technique always proceeds through a series of efforts toward musical results: efforts to produce musical effects in relation to the performance of actual music on the one hand, and on the other, to find the mechanical means for producing these effects. The pupil must face the problem of acquiring mechanical skill, but his motive must be the production of music if he is to acquire a valid technique and to know its value as a means to the end—music making. He will not become interested in this end, much less achieve it, without desire born of appreciation. The wise teacher will keep this in mind as a means of motivating attempts at feats of ever-increasing difficulty. He will not only feed the appreciation of which the desire is born, but will also see to it that the growing skill will lead to an ever-deepening appreciation; for it must be a deep appreciation if music is to become a permanently significant life interest. This does not imply sugar-coating, just the opposite. It is doubtful that an interest entirely sustained by disguising the need for effort can be an abiding interest. It takes stamina to achieve anything anywhere, and instrumental music is certainly no exception. It is necessary to have a motive, however; and that motive must be clearly understood, and, most important of all, valid.

So it is that all performance projects should be adventures in music making. We learn to draw a smoothly running, straight bow to produce a better tone so that in turn we can make a melody sing, for example. And so every factor in the mechanics of performance can be related to a musical end; otherwise, it is not a valid factor. The relations between such factors and the musical ends to which they relate must be clearly conceived by the teacher and clearly shown to the pupil. Thus the latter will have use for appreciation as a stimulus toward mechanical mastery, and mechanical skill will contribute to appreciation.

The teacher must share his knowledge, insight, and enthusiasm in such a way that the learner may grow in all-round musicianship, and in such a way that he may also play acceptably from the standpoint of both mechanical mastery and musical appreciation. The teacher must be the sort of person I think Chadwick must have had in mind when he said, "A teacher must not only present his subject matter clearly, he must illuminate it." He must have musical enthusiasm as well as enthusiasm for musical performance, for which latter must not be mistaken the desire to show off mechanical skill as such. The dictum, "The art is ever greater than the artist," should be kept in mind.

All this naturally implies that the conductor, coach, or teacher has knowledge, musical grasp, enthusiasm—in short, appreciation to share. The sharing does not imply turning the rehearsal or lesson into a lecture. It is, indeed, sometimes surprising to find teachers talking glibly about a piece without shedding any real light upon it because they make no clear connections between the thing said and the music itself. The thought should be to illuminate, to point out musical significance, to develop insight into music itself and not to stop short with supplying the mechanical means to music making, if we would develop musicians who are not, so to speak, “all dressed up and no place to go.” Appreciation should result from instrumental performance, rightly taught; and it should be the most important motivating factor, almost the *raison d'être*, for such performance.



## MUSIC APPRECIATION IN GENERAL CLASSES AND FOR SPECIAL GROUPS

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OF THE several topics under consideration, that of “Music Appreciation in General Courses and for Special Groups” seems least likely to be successful in a fifteen-minute presentation. Since it is one of the later phases of music education, music appreciation is still in a formative state as to its organization, courses of study, materials of study, and the difficult problem of adaptation to general classes with little background and special groups with definite musical interests. And, like the newcomer in a village, music appreciation is still somewhat under suspicion by its neighbors—and not without cause, for it has at times behaved absurdly. On the other hand, it has not yet had a real chance. The grand idea that anybody, even the unmusical person, could learn to enjoy and appreciate music has given rise to another which is not so good—the idea that just anybody, even the unmusical person, could teach the so-called appreciation class! I ask you, under a like misapprehension, could our vocal and instrumental music have reached their proud heights? And so, until music education is staffed for this work, music appreciation must be valued, not for what it has done, but for what it might do. And it will never have a chance to show what it might do unless we believe that what it might do is worth doing.

When we speak of vocal or instrumental classes, of music history and theory, everybody knows what we mean. But when we speak of music appreciation, we are at once involved in the confusion and cross-purposes which are the result of having used a general term for a particular activity. Sometimes it does seem as if present-day education had built up an imposing façade of words behind which we, like ants, run about in earnest, unthinking activity. And every so often we run off to a convention, hoping, out of all the words there let loose, to find a few new ones with which to keep up our courage and impress the local P.-T. A. Meanwhile, the old, unchanging values of education are all but lost in the shuffle.

Now most of us are agreed that appreciation is by far too inclusive a term to be used for any of the several musical activities that contribute to it.

Music appreciation is the synonym for music education. Likewise, we are all familiar with the statement that every music lesson should be a lesson in appreciation. But this perfectly true statement has too often been used as a false front by those who ply their technical trade with never a care for the spiritual and cultural values of music. It is easy to say, "Oh, *every* music lesson is a lesson in appreciation." But *is it*?

This brings us to the question of special times and materials and special teaching talent devoted to music appreciation. Is it necessary or worth while to pay any particular attention to these cultural values of music? Or shall we go on scattering crumbs of information and musical criticism and hoping for the best? Now the average man in the street will tell you that if music can give the satisfaction we claim for it, then more people should be helped to find that satisfaction. He himself is beginning to discover that there may, after all, be something in music for him, even though, as a child, he did refuse to practice his piano lesson. And he is convinced that it is just as worth while for his little Johnny to learn to enjoy a concert or even the family radio, as to play the kettledrums in the school band or become an expert at finding *do*.

Strangely enough, it is within our own ranks of music teachers that we find the questioners and those who feel that we have done our full duty as music educators when we have turned out prize-winning orchestras and choruses. There has been a curious indifference to that remaining seventy per cent of the student body, that embarrassing "unbalanced budget" that is just rocking along with a little community singing and "social music," whatever that may be. Such an indifference toward special classes in appreciation may be due to entrenched conservatism or, as I have found in talking with teachers, to the lack or the fear of another teaching period in an overloaded program. But I am inclined to think that the more serious forms of this indifference come from a sort of musical inbreeding. We musicians talk these things over among ourselves; and because most of us have been playing and singing since the beginning of our time, we can only think of music *as it is made*. Why, just a few days ago an able and experienced choral director said to me that the only way to appreciate Handel was to sing his florid passages. To my protest that no junior high school children of my acquaintance could floreate to the extent of "Ah, Had I Jubal's Lyre," something was said about "then let them sing an eight-part madrigal." I was reminded of Marie Antoinette's classic solution of the hunger problem—if the poor had no bread, then let them eat cake! Perhaps we have grown a little too professional in our point of view. Perhaps what we need is to stop talking to the layman and let him talk to us. After all, it is he who pays music's bills!

Everyone knows that one of the finest types of appreciation comes through the singing and playing of good music. Nothing can ever take the place of this intimate musical experience. However, this type of appreciation is necessarily limited to those with performing skills. And even the best of our student singers and players need the inspiration of more perfect performance, more ambitious music than they themselves can make. Great artists are always eager listeners. They know the value of perspective, if we may borrow an eye term for an ear experience. And they know that to fully interpret music, one must first have fully responded to it. No one burdened with reading or remembering a score or with the endless fine techniques of an instrument is free enough to make that total response which is music appreciation. There-

fore, we may safely say that everyone, whether musician or layman, is at some time or other a listener and should cultivate the listening attitude.

If it be true that "music exists as it is heard," then as long as there are voices and instruments; as long as there are phonographs and radios; as long as there are printed scores or memories to recall music to that inward ear which is also a "bliss of solitude," just so long will there be listeners. And these listeners have every right to feel themselves persons of musical importance, not only in the concert halls, which they maintain, but also in music education, which they maintain. Our young listeners feel their importance. Not long ago a small boy wrote to me, in childish pride after a children's concert, "I was just thinking that if it had not been for all of us children listening there would not have been any use for the orchestra to play."

Now musicianly listeners are not born; they are made. Many of the best have been self-made. Most of us, since we antedate this recent idea of training for musicianly listening, have had to scramble together our own equipment for making the most of the music we hear. But how often we wish we might have had the running start we are trying to give to our young people!

If we are to justify our contention that a few minutes snatched from a chorus or orchestra rehearsal, or even a course in music history or theory is not adequate preparation for the appreciation of music as literature, we must be able to point out exactly how and where the special class in appreciation differs from these other musical activities. In the first place, the special class has its own special and different purpose, which is the cultivation of *intelligent enjoyment* of music. Second, the intelligence which is to add to enjoyment must come from two types of knowledge—knowledge *about* music and knowledge *of* music itself.

Music history is knowledge *about* music and music theory is knowledge *of* music. But both history and theory are sciences. Appreciation is an art. History, for example, must deal with exact dates, must begin at the beginning and tell a little about everything and everybody along the musical way. History should not indulge in interpretation or criticism. Appreciation, on the other hand, lives by interpretation and criticism and for this it often needs history. Appreciation must tell the historical truth—it has, unfortunately, not always done so—but it need not tell the *whole* truth from alpha to omega. Just as the painter composes his picture by careful selection and rejection of details—so the teacher or writer concerned with the intelligent enjoyment of music may begin wherever there is interest, may choose only those facts which bear directly upon the piece in question and, best of all, may leave out whatever seems ineffective or unsuited to a particular group of listeners.

Biography too may be selective. I doubt whether it would add to a high school student's enjoyment of the Beethoven *Fifth Symphony* to wade through the three priceless volumes in which Thayer has catalogued every name, date, and laundry list of the composer's life. But a biographical sketch of Beethoven which is itself an appreciation of the man behind that music, of the period in which he lived and worked, of the state in which he found the art of music and of his own contributions to it is as essential to appreciation as is the background of a picture or the context that gives meaning to a phrase from a play or a poem. For all creative activity is attended by associations which crowd enrichingly upon the artist and enter, consciously or unconsciously, into his work. The particular and unique function of training for musicianly listening

is the recovery of the most important of these associations so that the listener's experience may also be rich and complete.

As for the knowledge of music necessary to complete enjoyment, that too should be presented from an appreciative rather than a scientific point of view. It is no more necessary that the listener be able to analyze all the tonalities and modulations of a composition than that he be able to make a working drawing of the inside of the piano on which it is played. But to be able to recognize a clever rhythmic pattern, an effective change of key or choice of instrument as the cause of his enjoyment of a piece, ah, that marks the difference between appreciation and merely "liking" music. Summing it up, then, one might say that the feature which distinguishes an appreciation class from all other musical activities is that here, history, biography, theory and illustrative playing and singing become means to an end which is neither knowledge nor performance but intelligent enjoyment of music.

And now I have saved until last the point which to me seems most important, a point so fine that many cannot see it. It is also the favorite point of attack against special classes in appreciation. I refer to the vital matter of *participation*. Surely, this is a word which educators have worn threadbare and one which needs reconditioning! To participate means simply *to share*. There is nothing either in the word or in the idea back of it, to imply that participation must be *visible* or *audible*. Could there be a sadder or more ridiculous charge made against modern education than that it concerns itself only with that which shows? Are not the workings of the mind and heart activities? Must one always make a noise as a sign of participation?

It is true that appreciation will never be achieved through mere exposure or passive submission to concerts, phonograph records, or radio programs. But neither will it be achieved through mere physical participation or musical self-consciousness. Modern education with its activity programs, its urge toward self-expression, might do well to remember a line from a book of ancient wisdom, "Be still and know . . . ." And we music educators who so adore the word *creative* might also ponder this lovely line from Goethe, "*Geniessen ist nachschaffen*"—"To enjoy is to create anew."

In this noisy, ready-made age when so much of our thinking and feeling is done for us by press, screen, and microphone, could we do anything finer for young people than to help them develop the capacity for quiet participation, for sitting in a concert hall or at home with radio or phonograph, creating anew, through their enjoyment, the music of the masters?

# APPRECIATION THROUGH SINGING

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ONE OF the encouraging signs of the times in music education is the acceptance by the profession of the fact that adherence to a slogan is not necessarily an indication of the possession of character. Too many of us have had the courage of our prejudices too long. That a division of interest between so-called appreciation and music ensemble, for example, could ever have existed is a reflection upon our intelligence. The program of today's section is an indication that we are arriving at a sane consideration of the topic of appreciation.

To those pioneers of a quarter-century ago and their enthusiastic followers in the field of listening lessons, we do owe a profound debt of gratitude for many signal advances in the field of music education and above all of making us conscious of the lacks in our school music program. Had it not been for them we might not now be conscious of the obligation to teach other subjects at least partially from the basis of appreciation. Who knows but that the standard of material now used in the ensemble field is a direct result of their vision.

While we pay tribute to the accomplishments of the listening movement, we also note a steady trend toward the belief that it is impossible to achieve appreciation through any one channel, and that we do not now know which type of music study advances us farthest in that direction. The possibilities of these fields are being presented today, and it is my assignment to bring to your attention what may be achieved through vocal music.

For many years, we have been fond of saying that appreciation cannot be taught, but must be caught. If this be true, it establishes singing as an ideal medium. The singer, experiencing the combination of gripping text and beautiful music, is on a physical and spiritual level where he is peculiarly sensitive to the catalytic inherent in all great music. In no other music education setup is this possible, because the singer's music making is of himself, with his own body the instrument through which he expresses his feeling. No invention of wood, metal, spring motor or electric energy has yet been devised to even approach the voice in intimacy. If under these conditions appreciation is not caught a glorious opportunity has been missed.

Closely associated with this point is the matter of interpretation. Too often it is thought of as obedience to expression marks, or, at the other extreme, a chance to show originality. Once we conceive interpretation in singing as a response in tone to the message or mood of the text, we have gotten to the core of the problem. With this as a basis we can appreciate sincerity as contrasted with effect, the obvious compared to the subtle, the broad stroke and the delicate line. Our pupils need wonder no longer about differences in interpretation by singers of equal artistic integrity. Is the singer of "Ich Grolle Nicht" resentful and vindictive toward his lost love or is he heart-broken and depressed? Both words and music allow either viewpoint, yet the effect upon the listener is almost that of two different songs.

Here, too, the student gains an appreciation of tone—the raw material of music. Although lacking the capacity of the symphony orchestra for attaining variety of color, the voice is matchless for its power in expressing infinite shades of feeling. Still the highest compliment one can pay to an instru-

mentalist is to say that he can get a singing tone. Conductors still implore their orchestras to "make it sing."

These things have been largely of the spirit. Let us now consider some of the phases of music ordinarily associated with the listening lesson. Can we gain an appreciation of form, phrasing, style, harmony, etc., through the singing lesson? I believe so. An introduction to form occurs usually in the primary grades when similar phrases are recognized. Later, this study becomes more intensive and songs of the folk variety are analyzed for this purpose. Knowledge of this fact is used as an asset in reading music. The Scarlatti aria with its regularity of structure was in existence long before Haydn was born. Any good choral repertory will include a wide variety of forms particularly in the contrapuntal field.

Those who think of a phrase as a certain number of measures of music are conceiving the idea anatomically. The singer finds he cannot follow this conception, for a phrase is where he finds it. He must sometimes think of a whole song as a single phrase or as two phrases or fifty—however the thought is expressed. True, the instrumental composer of the classical period felt bound to express his thought in a definite number of measures; and through his successful adjustment to this requirement, he gave us some marvelous examples of music. In singing, however, the words dominate, and the phrasing takes its form from the text—regular or irregular. To learn to phrase is merely to learn to shape or draw a melodic line or shade a harmonic mass using metrical accent, verbal stress, and tonal intensity and coloring as the materials. Admitting this to be a fundamental conception of phrasing, does not singing offer a real opportunity to analyze, evaluate, and apply a basic principle of music?

When the choral musician speaks of balance, vocal ensemble, blend, etc., he is thinking primarily not in terms of tone but of harmony. A chorister taught to listen to the rest of the organization is appreciating harmony in the technical as well as in the social sense. He modulates his tone in deference to its place in the harmonic scheme. When he aids in bringing his part into the lime-light because it is melodically important, he is merely fulfilling the composer's harmonic intentions. The opportunity to sing madrigals and motets from the Renaissance period will ensure an actual appreciation of counterpoint and the principles involved in its performance. One who has studied and sung *The Messiah* is in no doubt about the construction of a fugue.

Two fundamental objectives in any type of appreciation work are a familiarity with composers and an understanding of national contribution to music. Here again the vocal field may be utilized. Hardly one great composer has failed to express himself in song, and many have poured into their vocal creations their very finest genius.

Nearly all music of a distinctive national flavor stems from folk tunes. In the singing activities, we gain contact with this music directly at its source, with the folk poems adding meaning to the music.

These remarks seem to apply exclusively to advanced groups of very talented singers. Given the necessary modifications due to differences in age, vocal talent, time allotment, etc., the same principles hold true on every level. The kindergartner appreciates tone and interpretation, the primary school child appreciates structure, the intermediate grades offer polyphonic and harmonic appreciation opportunities through rounds and part singing.

None of these things are possible, however, on any level unless the teacher appreciates the objective. The appreciation leaven has made the profession, as a whole, conscious of the obligation to enlarge its concept of the vocal field. No longer is the mere efficient drillmaster the emulated figure. An increasing number of doubters are asking how some of our crack high school choruses got that way, and what was gained and what lost in the process. Time is a measure of activity, and what is allotted us must be used according to our best judgment. If the procedure is merely to ensure an amazing performance, the tendency is to develop choral automatons. Music appreciation has been responsible for the creative music movement which is fermenting the music world today merely by showing us what should be obvious enough—the necessity of music education working from within the individual.

It must be admitted that the degree of stress upon appreciation will vary with the type of class. With a carefully selected group attempting fine choral objectives, time will not allow a thorough study of the compositions from the standpoint of appreciation. Nevertheless, the teacher can accomplish much with little expenditure of time. For example, in "The Snow", for girls voices, by Elgar the first appearance of the section in E major is marked *piu lento*. Yet the change in mode and the text both indicate a quicker pace. This together with the text, "O snow in thy soft grave", in the following E minor section is sufficient basis for differing with the editor or even with the composer. If and when the class is informed of the tempo change from that printed, a brief explanation and discussion of the principle involved constitute a pointed lesson in appreciation.

In the more elementary choral work in the senior high school, the accent should shift to a greater stress upon appreciation. On the junior high school level in the general music classes, the objective of appreciation should be dominant with listening work sharing the activity with singing.

Finally, we may be doing our branch of music expression a service by recognizing the objective of appreciation. One look at a record catalogue with its scarcity of recording by our fine choruses should make us wonder at the lack of public interest in our subject. The obvious indifference of the public to any but the extremely colorful and highly publicized professional choral performance is also worth noting. We have all the children of all the people under our influence during the most formative years of their lives. Their attitude toward our subject in later years is the proof of our success or failure. Herein lies food for thought.



## AREAS OF APPRECIATION

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THE term *appreciation* has been used for a generation as a loose, general term that has included everything from passive submission to inoculations of musical strains for music memory contests—from fabricated, nonsensical stories associated with music, to peephole analyses of chord formations and microscopic dissections of the structural details and devices of thematic development.

Often, it is claimed, the latter processes have resulted in killing all enjoyment and stifling all desire to cultivate music as an elevating, cultural experience. Some go so far as to say that the enjoyment of music decreases in direct ratio to the listener's knowledge of it. With this conclusion the writer cannot agree. Consequently, he holds to the view that there are areas or levels of appreciation; that enjoyment of an art can and does exist with little or no knowledge of its techniques; but also, that enjoyment may be experienced in degrees, by purely sensuous perceptions, by emotional reactions and by intellectual insights into the media that arouse these responses.

Perhaps it would be safe to say that enjoyment is experienced through responses to the specific stimuli of tempo and rhythm affecting the sensorimotor centers by way of the ear, and to the stimuli of melodic and harmonic vibrations to the auditory centers; naturally, these involve also the factors of intensity and timbre. These stimuli arouse certain pleasant or unpleasant sensations, depending upon the regularity of rhythmic recurrence, of consonances rather than dissonances, of soothing or smashing intensities, of pleasant or harsh tonal timbres, and so on. Beyond doubt, every listener is more or less consciously aware that the music he hears is arousing certain moods within himself. Moreover, even the untrained listener must recognize certain elements of form, since he has experienced them in the repeated figures of square dances and folk tunes.

Let us say, then, that enjoyment is a sensuous act of perception and that the ability to enjoy music is dependent upon our biological equipment—the degree to which our ears can perceive musical sounds and to which our sensorimotor system can respond to rhythmic pulsations. *Perception* can be experienced only through the senses; therefore, it is an innate potential varying in different persons. *Appreciation* is something added to perception by the analytical powers of the mind resulting in understanding. A *percept* is a singular experience, while a *concept* can be acquired only through accumulated experiences, observed, compared, and classified according to their nature. The same distinctions are made between apprehension and comprehension. I can perceive or apprehend a fact without even remotely conceiving or comprehending its nature.

I can admire the sunset or fear the thunder without comprehending or understanding the nature of either phenomenon. If I am a savage I will worship them as gods to be propitiated by sacrifices and carved images.

I can *enjoy* the starry sky and feel a surge of emotion the while, yet conceive it only as a roof or dome spread over a flat earth. I may not know one constellation by name and may be totally ignorant of fixed stars, suns, planets, and satellites. But can it be said that I "appreciate astronomy" simply because I love to look at the stars?

I go to *see* the Grand Canyon and gasp with awe at its stupendousness. I thrill with emotion as I perceive its gorgeous colorations, not knowing igneous rock from limestone nor glacial from ocean deposits, in total ignorance of "faults," "erosions," and the like. But can I *see* it with the eye of the geologist, much less *appreciate* this glorious work of nature as he does?

I go to see Yosemite or Yellowstone National Parks. I enjoy the grandeur of the scene. I sniff the mountain air with delight. I inhale the breath of the pines and heave deep sighs of satisfaction. I feast my eyes upon the panorama of cliff and canyon and the riot of color. My ears tingle with the ravishing songs of myriad birds. But, alas, I do not know a pine from a birch, a poppy from a clover, a cardinal from a jay. Can I then truly say that I appreciate nature?

What about appreciations of the fine arts? I visit the art centers of Europe and *perceive* a hundred cathedrals in a single summer. I may recognize St. Peter's or Notre Dame, but I do not know a column from a lintel, a Roman from a Gothic arch. I have never heard of Greek, Byzantine, or Romanesque styles. Can I be said to appreciate architecture?

I visit the art galleries and view miles of paintings. To me, the term, "primitive" may mean a savage. I may be ignorant of line, perspective, lighting, coloring, and other details of the painter's art. I may enjoy some pictures and dislike others, but I have no criteria upon which to base my judgments or to cultivate my tastes and appreciations.

On the other hand, it is a source of satisfaction, when, in addition to the sensuous enjoyment of graceful line and delicate coloring, above my emotional reactions to scenes of barbaric splendor, or expressions of saintly martyrdom, of mother love, of joy, brief, despair, and other moving passions, I am able to recognize a work as belonging to early Italian, to Renaissance, to impressionistic or modernistic schools, or, more specifically, to a Giotto, a Titian, a Velasquez, a Gainsborough, Watteau, Corot, Rembrandt, Whistler, Manet, Monet, Cézanne, or van Gogh.

Years ago I attended a presentation of a comedy in Paris. Since I did not understand French, I was able only to follow the grosser developments of the plot, while the subtleties of wit and repartee, completely lost upon me, were convulsing the audience in paroxysms of laughter. I was unable to appreciate the finer, more delicate details of the play because I did not understand the language!

In an analogous fashion, I can imagine the details of a musical composition going completely over the heads of average music listeners, who, consequently, in their experience with all music, save the simplest folk tunes and dances, find themselves "lost in a sea of sound." How, then, may this sea be charted for them?

I think the obvious answer is that we should recognize areas of appreciation—levels of experience with, and understanding of music, its nature, its meanings, its media and techniques of expression, its evolution from crude barbaric states, its history and biography, its relation to the other arts in the life of peoples.

Time does not permit more than casual references to the boundaries and overlappings of these areas or levels. Briefly, there is music that appeals to the innate rhythmic sense of every human being, which even birds and animals possess. There is music that appeals primarily to the emotions and

music that appeals to the intellect as well as to the motor and emotional centers.

As Rudolph Ganz has phrased it: "There is music for the heels, the heart, and the head." It was, moreover, by these stages that music evolved from the barbaric tom-tom rhythms of the jungle, through the sacred music of the Christian church, and the secular music expressing the joys and sorrows, victories and defeats, loves and hates, and other fundamental emotions, on up to the more abstract, intellectualized music of Bach, Beethoven, and Brahms.

It would, however, be a grave error to ignore the fact that these areas do overlap, for a Bach gigue may have the same rhythmic appeal as an Irish jig, it may express the same gay abandon, and it may be in the calculated form of a fugue, with its development treating the subject in inverted form or by retrograde imitation.

With no intention, therefore, of attempting to isolate these areas, it may, nevertheless, be helpful to outline some of the most obvious characteristics peculiar to each and to point out the desirability of exposing children, or adults, for that matter, at different levels of maturation, to types of music most appropriate to their enjoyment and most conducive to their growth in insight, understanding and ultimate true appreciation.

At the sensuous level, then, all listeners are sensitive to the rhythmic stimuli inherent in music. Tempi, for example, are strongly suggestive of emotional states. Slow movements may suggest grief or despair, lethargy or dignity, or a barren expanse of sea or desert. Folk dances may be rough, gay, and lively; court dances more dignified, stately, refined. It is by their tempi, their measure organizations, and by their rhythmic characteristics that we recognize the dances of different periods and styles. The saraband, minuet, polonaise, mazurka, bolero, and the waltz are all in three-part measure; they differ in tempo and in characteristic rhythm. Surely, one who cares to appreciate music would be interested to recognize them and to know them *by name*, just as he knows his friends by name, or as he knows birds, trees, and flowers by name.

Intensities of sound are, likewise, associated with emotional states. A lullaby, *fortissimo*, would be an artistic impossibility. A *pianissimo* fanfare in celebration of a national victory—as in *Aida*—would be equally preposterous.

Sensitivity to qualities or timbres of voices and instruments is, likewise, a universal possession. Who does not recognize the voice of a friend, even over a long-distance phone? Who does not recognize and *name* the hundreds of noises and tones of the streets, the cries of animals, the calls of birds? The recognition, by sound, sight, and name of all the instruments of the orchestra lies within the ability of everyone and it would add greatly to the enjoyment of music.

The ominous beat of the drum, the clash of the cymbal, the piercing call of the trumpet, the majestic trombone, the plaintive oboe, the mellifluous clarinet, the ethereal flute, the tremulous strings—the association of all these with appropriate situations take on new significance for those who recognize them. A lullaby on the trombone, a cavalry charge for flutes, a lover's serenade on the tuba, would surely strike everyone as being incongruous, if not positively ludicrous!

The recognition of instruments, therefore, is one of the first things that

we should present to children. In my opinion, the recognition of tone qualities is the gateway to the recognition of pitches and of those melodic relationships to which Occidental ears have been conditioned.

Just as the singing game and the folk dance, both through listening and participating experience in song and rhythm band, are the basis of rhythmic development, so the folk song is the type of music best fitted to develop the melodic sense. For here, the listener and participator will experience, in their simplest form, the details of melodic configuration, of phrase design, and of period structure which are fundamental to all the higher and more complex forms of music.

In fact, it is the recognition of tunes or themes made familiar through repeated hearings, through humming or singing them, that provides real pleasure and becomes a vital factor in appreciation. It is comparable to recognizing gems from literature, or masterpieces of architecture, sculpture, and painting. Theodore Thomas frequently said that "familiar music is popular music." I stand ready to confess that, at a time when Tschaikowsky's symphonies and Wagner's operas were for me the Olympian epics of music, I was unable to appreciate Bach's Brandenburg concertos, Beethoven's quartets, or Brahms' symphonies only because I was less familiar with the latter.

John Dewey, in his *Art as Experience*, makes it clear that there can be no true appreciation without participating with the architect, sculptor, painter, dramatist, or composer in his moods, aye, in the movements and processes by which these moods were expressed in spatial or temporal terms. Consequently, one becomes convinced that appreciation grows as one participates. If, for example, in listening to a minuet, one beats time, in imagination becomes one of the dancers, recalls the period, the courts of the Louis, the environment of the composer—then, and then only, does one begin to appreciate a minuet. If one has actually danced a minuet, then all minuets will have still more meaning for him.

Still other increments accrue when one hums, sings, or whistles quietly to the music one hears. If we would only encourage listeners to *do* something as they listen—sway to the measure or to the beat—*participate* visibly, though ever so slightly, in the movements of the dance, *sing* the melody when it is singable—their enjoyment and appreciation would increase greatly by reason of their response throughout the whole organism and not merely by way of the auditory threshold.

One is reminded here of the material use of the term *appreciation* by which is meant an increase in values, as when a piece of farm land appreciates in value by cultivation, or a piece of urban property by improvements added to it. To appreciate, in this sense, is to grow more precious, more valuable, more desirable. Sometimes, unfortunately, the things we do to music tend to induce "depreciation" or deprecation in the attitude of listeners to it.

From the foregoing it has already become apparent that the areas we have set apart for purposes of discussion cannot be divorced in practice. Yet, I would contend that the surest way to capture the interest of potential music lovers, young or old, is to present music to them that is most likely to invoke responses from them, and since all people are rhythmical and emotional, characteristic dance music will be most certain to appear to all.

Less need be said about music that is particularly strong in emotional

appeal, partly because it is so closely linked with tempo, rhythm, qualities of instruments, melodies in major and minor modes, of intervallic consonances and dissonances, of harmonic progressions and contrapuntal weavings. Here again folk and court dances, ballet music, folk songs and ballads dealing with human experiences, emotions and adventures have the strongest possible interest for people of all classes and levels of culture because all share these emotions in real life.

It is because of this fundamental fact of human experience that opera has always been more popular than symphonic music. Here are combined all the arts: architecture, sculpture, and painting as they express the setting; poetry, drama, dance, and music, both vocal and instrumental. Here the listener experiences life's most dramatic situations and his emotions are intensified to the utmost. Opera, therefore, has an appeal in the emotional area that no other form of music can approach. Its great handicap is the expense involved. Possibly, the sound film will ultimately do for opera what it has done for the drama—make its enjoyment possible for the masses.

Perhaps the surest approach to the uninitiated listener's attention and interest is to be found in program music. All the world loves a story, and a good story, convincingly told in music, is more certain to appeal than so-called pure music. Good examples are the tone poems of Liszt, Saint-Saëns, and Richard Strauss. Much of Wagner's music is so highly descriptive, even without its stage settings and action, that its appeal to concert listeners is almost universal. By the same token, the *Pastoral Symphony* of Beethoven should take precedence of all others as a suitable introduction to symphonic music.

When we come to that more rarefied stratum of the intellect, we discover once more that there is no hard and fast boundary line. In the final analysis, one is constrained to agree with Edward Howard Griggs when he says in his *Philosophy of Art* that one derives from the contemplation of any artwork pleasures and satisfactions in proportion to what one brings to it.

I have tried to show that appreciation grows as one is able to sense music, not only in a vague, general way, but with increasing awareness of more and more details. Since true appreciation depends upon understanding, and this upon insight, then it follows that the more body, heart, and mind are able to coördinate in responding to music, the more completely satisfying will be one's experience of it.

If, then, one is able to recognize tempi, rhythms, period and phrase structures, modes and keys, themes and their manner of development, instruments and instrumental combinations, one cannot fail to develop insights into the relations of parts that make the concept of the whole more significant.

If one can add to this a background of history—a knowledge of epochs, nations, and personalities, still further light is shed upon the music of any given period, country, or composer. And if, in addition to these, one is familiar with the best works of architecture, painting, poetry, and drama, one is still better equipped to appreciate the greatest flights of genius in the realm of tone.

I would close with a word of caution. Let us see to it that the young whom we expose to music shall receive the impressions most suited to their successive stages of growth. Let us restrict their earliest experiences with music to those areas in which they are most alive, most alert, most active.

Simply because the Beethoven *Fifth* is good music is no reason at all why young children should be expected to listen to it, much less to appreciate it. There is even grave danger that young children, dragged to symphony concerts and forced to listen to music unsuited to them (as most such concerts are, in my opinion), may form positive dislikes to be carried through life.

Appreciation is not a static something which some have and others have not. It is rather a growth, both in love and understanding. Such a love and understanding as one has for a friend who has been true through the years—good and bad—through successes and failures, in victories and defeats. We *enjoy* the company of friends when all is gay as a wedding feast. We *appreciate* the presence of a friend in the hour of travail. When we can turn, for solace and comfort, to music as we turn to such a friend, then we can say truly that we appreciate music. When we are ready to sacrifice material comforts and luxuries to gratify an insatiable hunger for music, then we can claim to be music lovers.

# MUSIC AND AMERICAN YOUTH BROADCASTS

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SINCE the spring of 1934 to the present time, the committee on Music and American Youth broadcasts has arranged for the presentation of seventy-eight half-hour programs; through the courtesy of the National Broadcasting Company, these programs have been sent out over extensive national chains, and have been heard by a vast number of people. The arranging of the broadcasts has been one of the important educational projects of our Conference, and probably the one which has most consistently attempted to demonstrate to the general public some of the significant attainments of music education in the schools.

## PURPOSE OF THE BROADCASTS

The broadcasts aim to affect the schools and the public, and to bring about a closer interrelation between the two.

The schools have been affected by the highly selective nature of the opportunities to present a program. Temporarily, at least, the school that is performing represents the ideals for which our Conference stands. This responsibility and the great opportunity of performing for a national audience have made it necessary for the committee to exercise the utmost care in the selection of performing organizations. That the privilege of appearing on the program is greatly appreciated is indicated by the large number of requests for a place in the series. The first effect, therefore, of these broadcasts upon the schools, should be, and apparently has been, the stimulating of schools to bring their musical activities up to such a point of artistry that they shall be deemed worthy of consideration for a national appearance. The second effect has been the more specific one of causing the schools that were given preliminary consideration and that were asked to submit programs, to consider the committee's point of view regarding the various selections submitted. While the organizations were, of course, limited to material they had already prepared, the committee frequently was obliged—for the purpose of building programs that were more effective on the air from the point of view of unity and variety, freshness, "air-carrying" quality, freedom from copyright or other broadcasting restrictions—to suggest omissions and substitutions. Occasionally, an item which was apparently very desirable for local consumption did not seem desirable for national use. All of these considerations resulted in discussions of program building which it is hoped were helpful to all the schools concerned.

The effect upon the public was conceived as being twofold. First, pure enjoyment, sufficient, it was hoped, to attract and hold a goodly audience. However, it is always difficult, if not impossible, to determine to what extent such a purpose has been fulfilled; the committee, therefore, more and more sought means to determine how effective the programs had been. We decided that we were less concerned with *number* of listeners than we were with the second purpose of the broadcasts, *i.e.*, the *action* the listeners might be inspired to take regarding music education. We, therefore, offered, at first, free consultation regarding teaching music in the schools, and later offered for free distribution, to those who inquired, leaflets or pamphlets dealing with specific aspects of music education. The latter method has brought in a flood

of mail and has led to the distribution of speeches on the value of music in life, suggestions for developing music in the rural schools, helps for starting instrumental programs, information regarding our national organization and programs of the various Sectional Conferences, lists of books for reference, suggestions for camp music, etc.

It has become increasingly evident that if the National Conference can supply material on a large variety of topics connected with music education, and can attractively make it known that this material is available, there will be a steady stream of requests from radio listeners. Although the radio announcements are limited to material that may be obtained free of charge, announcements of material for sale can be included when this free material is sent out. It is quite probable that some revenue might be derived from this sale, although undoubtedly the larger part of the material sent out will have to be free and, therefore, defensible on a general publicity and educational basis.

#### HOW THE PROGRAMS ARE SELECTED

The places on the broadcasting program are open to schools that can present material which is representative of the best practices in music education, and which will be attractive to the general listener. There are, however, certain important limitations to this statement. In the first place, while this committee, like all others of the Conference, works entirely without financial compensation, it is also unprovided with funds to pay any expenses in connection with the broadcasts. The National Broadcasting Company has not only placed its normal facilities at our disposal without cost to the Conference, but in a number of instances it has gone to considerable expense in installing special facilities and paying special line charges for broadcasting from stations outside its regular circuit. While NBC has a large number of outlets throughout the country under its immediate or associate control, only a small proportion of these are equipped with facilities for sending out a program which shall be carried on a nation-wide chain. Our committee, therefore, is forced to restrict the assigning of programs to schools which can, without expense to the Conference, present their performers at some one of the broadcasting stations listed in the group of forty or fifty throughout the country that are properly equipped for nation-wide broadcasting.

A second limitation is imposed by various local conditions such as size of the auditorium, regulations of labor unions, local sentiment, etc. A school may desire to present a program with a group of from four to six hundred children. This may not be possible in the local broadcasting room, the capacity of which is not more than one hundred. The local union in several of the large cities will not permit broadcasting of instrumental music by school children unless a standby fee of from seven to ten dollars for each player is paid to the union. In at least one large town, the school children could not broadcast on the Sunday series unless all secular music was omitted and the program made up of sacred music; this town gave one good sacred program on Sunday, but was very glad when it had an opportunity to give secular music on the Saturday broadcast.

#### THE TIME OF THE BROADCAST

Half past ten to eleven o'clock Sunday mornings has been the hour which we have used most; although during the current season from the middle of January to the middle of April, we used Saturday from half past eleven to



twelve noon. There apparently are good arguments for each time which may be summarized as follows:

*Sunday* (10:30 to 11:00 A. M., E.S.T.): Favoring—Practically all children are free then; many auditors are free at home; convenient hour for most sections; no conflicts with commercial programs. Opposing—Younger children have to miss Sunday school; in eastern section, the program conflicts with church; half past seven in the morning is early for the far west; some people object to secular music on Sunday program.

*Saturday* (11:30 to 12:00 noon, E.S.T.): Favoring—Housewives and children are at home; most children are free to broadcast; teachers are not called away by church engagements; any type of music is appropriate. Opposing—Practically all men are away and many boys are working; program interferes with recreation plans; many supervisors have office hours that conflict; instrumental lessons and athletic games frequently interfere.

#### SELECTION OF PERFORMING GROUPS

After a large number of prospects have been gathered—meaning recommended schools that have expressed their willingness to give a program and present the children at the broadcasting station without expense to the Conference—the final selection of organizations is made according to what is the most interesting, stimulating, and valuable material. Moreover, insofar as possible, the programs are distributed about the country, and are made to involve various portions of the school. While most of them are given by high school students, there have been a few programs by junior high schools, still fewer by elementary grades, and, lately, several by teacher-training institutions, colleges, and conservatories. Although generally the organization is selected because some member of the committee has heard a portion of the program contemplated, there are a few instances in which this personal contact is not usually made; in those cases the organization is asked to have phonograph records made of at least two selections. It is now possible at an expense of about fifteen dollars to have an operator bring a machine to the school and make a sixteen-inch record which revolves much more slowly than the ten- or twelve-inch record, and which, therefore, can present material extending over ten or twelve minutes.

After an organization has been selected, the person in charge of the program is asked to give the information on the following inquiry sheet:

*To Those in Charge of the Broadcasts in  
the Music and American Youth Series:*

Will you kindly reduce the amount of our correspondence to a minimum by carefully observing all the following requests for information needed:

1—Send at once a tentative program, in triplicate; include more items than you can use, so that suggestions which will be sent to you, based upon previous broadcasts, will enable you to build the strongest program possible.

2—Give the exact date of broadcast, name of the school or schools, and their location, just as they are to be announced over the air.

3—State who is in general charge of arranging the program, and his official position.

4—If this person is not directing all of the program, give the name and title of the other directors or conductors.

5—State exactly, not only the name of the organization, performer, but just how many there are in each group. This is necessary in order to have the National office here authorize the proper accommodation for you at the sending stations. Make groups as small as you can and still have them effective.

6—Give the name of each selection exactly as it appears on the printed copy; also the composer and the publisher.

7—The length of time of the performance of each number.

8—If any of the material is given from manuscript instead of from published printed material, please obtain and send on to the chairman a release for broadcasting purposes, signed by the composer.

9—Give any facts which you feel it essential should be included in the announcement which precedes the performance of the music. All introductions and explanations must be written in New York and sent to the stations where the programs originate.

10—Please submit two or three suggestions as to the local speaker you would like to have on your program. If it is taken for granted that each one of these persons has the right voice, including diction, tone, and assurance, together with that still undefined thing called a radio personality, we may say that the order of preference is something like this: (a) A person who has a national reputation in any significant field; (b) A prominent influential music lover, but not a professional educator; (c) The superintendent of schools, unless he has a wide reputation, in which case he may be second choice.

11—Please do not approach your local station manager; wait until he approaches you.

12—When the speaker is finally decided upon, will you see that his remarks are committed to paper, and that three copies are sent to me: One for filing in this office; one for the *Music Educators Journal*; one for the National Broadcasting Company's files.

Regarding length of speech, between four and five minutes is about the best arrangement; certainly not over five minutes.

By supplying all this information, as much as possible in your first letter, we can help greatly in getting the programs properly advertised well in advance.

With appreciation of your cooperation thus far, and with the hope that everything will go well, I am

Truly yours,

P. W. DYKEMA, *Chairman.*

#### SPEAKERS

We have had an excellent array of speakers on these programs who have discussed a variety of topics from the broad conception of the place of music in life to the more specific details of the influence exerted by music education broadcasts upon the life of the community. While we shall continue to need, from time to time, discussion of the more general aspects of music, our committee is of the opinion that we ought gradually to focus more upon specific suggestions for introducing systematic music instruction in communities which at present do not have it, and also upon suggestions for expanding and improving music opportunities which have already been started. In accordance with this second idea, we are using more and more members of the Conference who are well acquainted with music education problems, and are consequently asking fewer prominent citizens, especially ministers, to prepare addresses which necessarily are general in nature.

#### RESULTS OF THE BROADCASTS

The results of our five years of broadcasting may be summarized somewhat as follows: (1) We have presented programs which on the whole have steadily improved in quality of music and perfection of performance. (2) We have brought to the attention of public and school educators many communities in which outstanding work is being done. (3) We have, so far as we can determine, given pleasure to many listeners, and have made them acquainted with aspects of school music of which they were previously unaware. (4) We have stimulated desire in many school systems to be represented on the programs—far more than our present limitations will permit. (5) We have, especially during the past year, led many people to communicate with the National Conference office, both in giving commendation of the program and in making requests for assistance on a variety of musical topics.

This has greatly extended the general influence of our Conference. (6) We have established contact with school administrators, school board members and citizens in cities, towns and rural communities desiring to install music education programs in their respective school systems, or to improve their current programs. Helpful suggestions or direct aid have been supplied by the Conference office, officers and committees, and by individual members, in numerous instances, even outside the borders of the United States.

#### SOME PROBLEMS FOR THE FUTURE

We need to devise ways by which still larger numbers of listeners will be attracted to our broadcasts. Our large national committee is bringing this to the attention of their local committees; our *Journal* is advertising the programs and suggesting that supervisors and teachers call them to the attention of the children in their schools; the Conference office is preparing and sending out for wide posting upon bulletin boards attractive announcements of these broadcasts.

And, of course, the participants, both children and directors, are developing potential listeners if for no other reason than that of comparing other broadcasts with their own. Insofar as the programs are worthy of our organization and our members believe that listening to them is helpful to the cause of music education, we should have increased support in encouraging listening.

We need to give additional consideration to aspects of school and college music which should be included in these programs. Up to the present time, we have had more singing than playing. The singing has been more by the older than by the younger children. The playing has been more by large than by small groups. Should these conditions continue? We have had one experiment indicating how the children are taught to read music and how they grow in the mastery of part singing. Is it possible for us to expand this feature, and still make the programs interesting to the general listener? We have done practically nothing in creative music, nor in music appreciation or history, nor in theory, ear training, and dictation; nor in rhythm bands, harmonica clubs, fife and bugle corps; we have had no teachers' choruses from a public school system. We have had very little demonstration of the possibility of the boy's voice during adolescence. Are any of these topics suitable for presentation on our programs?

We should give more consideration to making the broadcasts yield greater values for the local school systems; and we should give more consideration to the topics to be assigned to future speakers on these programs.

#### Calendar of Music and American Youth Broadcasts

(NBC NETWORKS—BLUE OR RED)

Year	Season	From	Organization
1934	Spring:	New York City.....	New York City Public Schools
		Boston.....	Boston Public Schools
		Cleveland.....	Cleveland Public Schools
		Denver.....	Denver Public Schools
		Chicago.....	Chicago Public Schools
		Washington, D. C.....	Washington, D. C., Public Schools
1934	Autumn:	Rochester.....	Rochester Public Schools
		New York City.....	Hempstead, N. Y., Public Schools
		New York City.....	Mount Vernon, N. Y., Public Schools
		Pittsburgh.....	Wilkinsburg, Pa., Public Schools
		Chicago.....	Washington, Ind., Geneva, Ill., Evanston, Ill.,
		Boston...Malden, Boston, Laconia, Quincy, Mass.,	Public Schools

1935	Spring:	Detroit.....	Detroit Public Schools
		Philadelphia.....	Eastern Pa., Public Schools, (Upper Darby, Ardmore, Lower Merion Township)
		New York City.....	Montclair, N. J., Public Schools
		Boston.....	Framingham, Mass.; Hartford, Conn.; Lynn and Chelsea, Mass., Public Schools
		Philadelphia.....	Delaware Public Schools (Wilmington and Lewes, Del.)
		Cleveland.....	Marion and Defiance, Ohio, Public Schools
1935	Autumn:	Kansas City.....	Kansas City Public Schools
		San Francisco.....	Balboa and Oakland Public Schools
		Pittsburgh.....	Pittsburgh Public Schools
		Schenectady.....	Schenectady Public Schools
		Philadelphia.....	Philadelphia Public Schools
		Buffalo.....	Niagara Falls Public Schools
1936	Spring:	Boston...Providence, R. I., and vicinity of Boston	Public Schools
		New York City.....	Greenwich, Conn., Public Schools
		Cleveland.....	Cleveland Heights Public Schools
		Richmond.....	Norfolk, Va., Public Schools
		Hollywood.....	Los Angeles Public Schools
		Buffalo.....	Buffalo Public Schools
		New York City.....	New York City Public Schools
1936	Autumn:	Boston.....	Reading and Medford, Mass., Public Schools
		Cleveland.....	Cleveland Public Schools
		New York City.....	New York City Public Schools
		Philadelphia.....	Philadelphia Public Schools
		Baltimore.....	Baltimore Public Schools
		Detroit.....	Adrian, Mich., Public Schools
		St. Louis.....	St. Louis Public Schools
		New York City.....	Teachers College Chorus
		Hollywood.....	Pasadena Junior College
1937	Spring:	St. Paul.....	Minneapolis Public Schools
		Detroit.....	Detroit Public Schools
		Cleveland.....	Oberlin Conservatory
		Denver.....	Denver Public Schools
		Schenectady.....	Skidmore College
		Grand Rapids.....	Grand Rapids Public Schools
		Milwaukee.....	Milwaukee Public Schools
		Columbia, S. C.....	Durham, N. C., Public Schools
		Tulsa, Okla.....	Tulsa, Okla., Public Schools
		San Francisco.....	Sacramento and Santa Maria Junior Colleges
		Portland, Ore.....	Vancouver, Wash., Public Schools
		St. Paul.....	Minneapolis and St. Paul Public Schools
		Buffalo.....	Niagara Falls Public Schools
		New York City.....	New York University, Dept. of Music Education
		Kansas City.....	Kansas City Public Schools
		Pittsburgh.....	Pittsburgh Public Schools
		Cincinnati.....	Cincinnati Public Schools
		Columbus, O.....	Cleveland; Hobart, Ind.; Maywood, Ill., P. S.
		New York City.....	Scarsdale, N. Y., Public Schools
		New York City.....	Greenwich, Conn., Public Schools
1937	Autumn:	Chicago.....	Chicago Public Schools
		Cleveland.....	Cleveland Public Schools
		Atlantic City.....	Montclair, N. J., Public Schools
		Hollywood.....	Los Angeles Public Schools
		New York City.....	N. Y. Institute for Education of the Blind
		Cleveland.....	Cleveland Public Schools
		San Francisco.....	Oakland Public Schools; Marin Junior College; San Jose State College
		Pittsburgh.....	Pittsburgh Public Schools
1938	Spring:	Philadelphia.....	Upper Darby, Pa., Public Schools
		New York City.....	Oyster Bay, N. Y., Public Schools
		Madison, Wis.....	Madison Public Schools
		Detroit.....	Flint, Mich., Public Schools
		Boston.....	Newton, Belmont and Quincy, Mass., Public Schools
		Salt Lake City.....	Salt Lake City Public Schools
		Richmond, Va.....	Richmond Public Schools
		Cleveland.....	Oberlin Conservatory
		Denver.....	Denver Public Schools
		Philadelphia.....	Philadelphia Public Schools
		St. Louis.....	Omaha Public Schools

# THE BROADCASTER AND MUSIC EDUCATION

ERNEST LA PRADE

*Director of Music Research, National Broadcasting Company*

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IN ENDEAVORING to serve the public interest, convenience, and necessity in the field of education, the broadcaster encounters a number of obstacles. Some of them are doubtless inevitable, but others result from imperfect understanding of the practical requirements of broadcasting, and it may be that a frank discussion of them will help to clarify the situation and contribute to more effective coöperation between education and broadcasting.

Radio can serve education in various ways. Network broadcasting, properly organized and controlled, can enlarge the classroom to embrace a continent. It can extend the influence of progressive methods and inspired teaching and provide remote communities with teaching materials which once were available only in the most favored cultural centers. It has made the world's best music accessible to all. The symphonic concerts of Toscanini, grand opera from the Metropolitan, chamber music by the most celebrated ensembles belong as much to the village as to the metropolis; and the farmer's son can study the three B's along with the three R's.

One of the most important ways in which broadcasting can serve education is by bringing it into closer contact with the public. Programs such as the Music and American Youth series give the public an opportunity to weigh the results of educational policies and practices and to decide whether they are worthy of continued or increased support. It is manifestly desirable that such demonstrations be as effective as possible, and it is equally obvious that maximum effectiveness can be achieved only if educators and broadcasters understand each other's problems and collaborate efficiently to solve them.

The first problem is the program. Although broadcasting is essentially a means of mass communication, the networks do not try to appeal to all of the people all of the time. They recognize the interests of minorities and serve them to the best of their ability; but they know that even a program designed for a minority audience must appeal to a substantial number of its potential listeners, for there are no receiving sets that cannot be switched off, except, perhaps, the neighbor's. The program must be acceptable to the audience for which it is intended, and the task of presenting acceptable programs is not an easy one. It is complicated not only by problems of showmanship, but also by technical and administrative requirements and by conflicts of interest.

One of the prime essentials in presenting a radio program is time. A broadcaster may be offered a program of unquestionable merit, but if no time can be found in his schedule he cannot put it on the air. In this country, there are no gaps in the daily schedule, no blank spaces that might be utilized for specially desirable programs. Whenever a new program goes on, an old one must come off. Consequently, the new program must have a better claim to the time than the old one. Time can usually be found for an educational program that is "good radio" as well as good education, but it may not be precisely the time that the educator or the broadcaster either, for that matter, would prefer. It must be time that is not already being devoted to a more important purpose, and since opinions are apt to differ concerning the relative importance of programs, conflicts of interest frequently arise.

The broadcaster must dispense his time with discretion, preserving as

well as he can the balance between conflicting interests, as well the balance of his program structure; and he must also use discretion in the allotment of facilities. For a program of national interest the major networks can, and usually do, provide national coverage as regards outlets; but a fact not universally realized is that they cannot receive programs from all of their network stations as readily as they can transmit to them. The telephone lines which carry the program from station to station operate in one direction only. Between certain points, when traffic conditions permit, their direction can be reversed, but this involves some expense and a considerable amount of time, and the time is not always available.

Let us suppose that a network wants to pick up a program from one of its remote stations at three o'clock in the afternoon. Line reversal would deprive that station of network service for thirty minutes before and after the period in question. In some cases, that causes no serious inconvenience. The station fills the time with programs from its own studios. But it may be obligated to carry the network program from half-past two to three and from half-past three to four, in which case there is no time to reverse the lines for the three o'clock program. In most instances, it is necessary to hire a special line; and anybody who has paid for a thirty-minute long distance call over ordinary speech facilities can imagine how much that may cost.

The National Broadcasting Company maintains permanent two-way circuits between some of its stations where programs originate regularly, but pickups from other stations always involve more or less expense and trouble and sometimes the cost is prohibitive. Candidates for a place on the Music and American Youth schedule often find it difficult to understand why their application is rejected for lack of network facilities when there is a network station in their own town. What they do not know is that their local station happens to live on a one-way street.

The problem of studio facilities also proves baffling to many laymen. In presenting a series such as Music and American Youth, with programs originating at a different point each week, the network assumes the cost and provides the line facilities, but provision of studio facilities rests with the station making the pickup. Frequently, the program involves groups too large to be accommodated in the local studios, and then a place must be found outside—a theatre, a school auditorium or perhaps a church—where the performance may take place. When the school music director receives an invitation to contribute a program to the network series his first thought is likely to be, "How can I crowd my eighty-voice choir and hundred-piece orchestra into the studio of our local station?" Finding no answer to the question, he dashes off to consult the local station manager, arriving long in advance of notice from network headquarters that such a pickup is contemplated. The local manager knows nothing about it, which embarrasses him and offends the music director. The manager complains to the network, the music director complains to the committee in charge of the series, and everybody is thoroughly and quite needlessly upset. If the music director would only wait until the station manager approaches him he would find that most of his problems have been taken into account and that all of them will be solved in due course. It is the station manager's job to provide suitable studio accommodations; and if his own studios are inadequate, he will receive authority from the network to secure other quarters for the program.

One of the most essential functions in the preparation of a musical broadcast is the clearance of musical numbers by the copyright staff of the network. Music in the public domain may be broadcast freely, but it often takes an expert to determine whether a given composition is or is not in the public domain. Music published more than fifty-six years ago is unprotected by copyright in the United States, but a later arrangement of it may be protected, and that arrangement may not be broadcast except by agreement with the copyright owner. The broadcaster is interested, therefore, not only in the compositions to be presented in any program, but also in the editions to be used. The National Broadcasting Company pays hundreds of thousands of dollars each year for the privilege of broadcasting copyrighted music. If its copyright staff were not eternally vigilant it might pay millions in damages for infringement of rights. The copyright division works in close coöperation with the legal department, and the two together take every precaution to prevent the broadcasting of a single measure of protected music for which no license has been granted; and this, too, sometimes causes annoyance and bewilderment among laymen, as illustrated by the following hypothetical case:

The director of a high school chorus submits his program for a broadcast on a given date. He had been asked to send it in three weeks in advance, but he forgot about it, or was too busy, or simply could not see the necessity for such haste; so he forwards it one week in advance, having neglected to mention the publisher of each composition. The broadcaster writes or telegraphs for that vital information and the director supplies an amended program showing that one number is an unpublished composition or arrangement. The broadcaster wires back a request for a release, since unpublished musical works are protected by the common law and may not be broadcast without the owner's permission. The director's natural reaction to this demand is to reply that the piece in question is the work of a personal friend and consequently no release is required. The broadcaster is properly rebuked, but less severely than he would be by the legal department if he proposed to accept such an assurance as a license; so he sends another telegram and eventually acquires the release, together with a few more grey hairs and the cordial disdain of the director.

Another function which the broadcaster can usually fulfill is the provision of suitable continuity. The networks maintain staffs of trained continuity writers whose duty it is to supply the introductions which the announcer reads. Individual stations also have their continuity writers, but the scripts for a network broadcast are usually written by the network staff, not because the local staff is less competent, but because it is easier to ensure consistency of style and treatment throughout a series when all of the scripts are supplied by the same office, and also because the network office usually has more information about the program than the local station. The writing of the script, however, does not complete the process. After it is written it has to be duplicated, so that copies may be furnished to the various departments concerned; and, if the program is to originate at some other station, copies must be sent to that station in ample time to arrive before the broadcast. Scripts that reach their destination after the program is over have been found to be practically useless. This constitutes another reason for early submission of programs, since no script can be written until the program has been received and approved.

In addition to continuity writers, radio stations employ engineers who handle the technical phases of broadcasting, and most stations also employ production directors who supervise the presentation of programs before the microphone, adjusting the balance of voices and instruments, coördinating the activities of performers and technical staffs and, in general, doing everything necessary to ensure a smooth-running show. Both engineers and production directors are usually competent. Ordinarily, they can be relied upon to put the program on the air to the best possible advantage, but they should not be expected to make it sound better than it is. They cannot make a chorus sing in tune or prevent an orchestra from playing wrong notes. People interested in elementary school music often ask why it is that broadcasting is unable to give a faithful reproduction of children's voices. Children's choruses, which sound so well, they say, in the school auditorium, so rarely sound well on the air. The facts are doubtless as stated, but the inference may be at fault. There is no technical reason why modern broadcasting equipment should transmit the singing of young children less faithfully than other sounds. It cannot be a question of pitch, because the transmission of orchestral instruments, from basses up to piccolos, is generally regarded as satisfactory; and it can scarcely be a question of volume, because even a small group of children can make as much noise as a string quartet. One suspects that it is a question of pulchritude—which, as yet, radio does not pretend to transmit. Pending the development of television beyond the laboratory stage, neither excellence of technical equipment nor ingenuity of production technique will avail to show the audience the youth and earnestness and innocent charm of the performers and thus remind the listener that they are doing very well for their age. This is a point easily overlooked, particularly when the performers happen to be other people's children.

It has already been remarked that one of radio's most important educational functions is to bring education and the public closer together, and that the value of this service depends to a great degree on the attractiveness of educational programs. The network may deliver a million listeners at the start of a broadcast, but it cannot guarantee that they will all be present at its conclusion. The number remaining at the end will depend not only on the quality of the program, but also on its kind. The suicidal tendency of inadequate preparation and poor performance is obvious, but a program may also kill itself by presenting the wrong kind of material. It is never safe to adopt a dogmatic attitude toward anything pertaining to radio programs. In broadcasting, anything can happen. Material which seems hopelessly inappropriate today may be broadcast successfully tomorrow; but limited appeal is always a serious handicap, and the wider the audience to which the program is addressed, the more important this factor becomes. Programs that are well received by a single community may hold little interest for the country at large. Subjects that fascinate specialists may leave the average listener cold. For that reason it is perilous to broadcast such things as demonstrations of classroom procedure or teaching methods. They may be engrossing to teachers; but if they stop there, radio is scarcely the proper medium for their presentation, for a broadcast cannot be aimed at teachers alone.

Properly used, radio can be one of the most effective weapons in the armory of education, but to use it properly we should bear in mind that it operates on the principle of the blunderbus. And let us also remember that the blunderbus may have been ridiculous, but it had its merits. It lacked penetration, perhaps, but it covered a lot of ground.



**Facsimile of Poster-Announcement**

This announcement, issued by the Pacific Coast Series Committee, affords a representative sampling of the Music and American Youth radio programs. The poster-announcements were printed and mailed for the Committee by the M. E. N. C. business office, and were sent to all music educators and schools in the territory of the Northwest and California-Western Conferences.

PLEASE POST

# Music and American Youth Broadcasts

PACIFIC COAST SERIES



## 1938 Spring Series—March 5 to April 9

(Dates and hour subject to change)

EVERY SATURDAY AFTERNOON—5:30-6:00

Presented by California-Western Music Educators Conference  
Northwest Music Educators Conference  
In cooperation with the Music Educators National Conference

NBC Red Network (Western Division)

STATIONS: KFO, KFL, KOMO, KGW, KHQ

Date	Point of Origination	Performing Organizations
March 5	KHQ, Spokane	University A Cappella Choir, University of Idaho, Archie N. Jones, director. Speaker: Orville Pratt, Superintendent of Schools, Moscow, former president of N.E.A. In charge of program: Walter C. Welke, University of Washington.
March 12	KMJ, Fresno	Fresno State College A Cappella Choir, Arthur Wahlberg, Director; Fresno City Schools Symphony Orchestra, Lenel Shuck, Conductor. Speaker: Dr. F. W. Thomas, President, Fresno State College. In charge of program: Dr. William E. Knuth, San Francisco State College.
March 19	KGW, Portland	La Grande (Ore.) High School Girls' Ensemble, Andrew Loney, director. Speaker: Dr. Bruce Baxter, President, Willamette University, Salem, Oregon. In charge of program: Walter C. Welke.
March 26	KFL, Los Angeles	Occidental College (Eagle Rock) Men's Glee Club, Howard Swan, director; Alhambra High School Girls' Glee Club, Augusta Clements, director. Speaker: Dr. A. S. Raubenheimer, Dean of College of Letters and Sciences, University of Southern California. In charge of program: Leslie P. Clausen, Los Angeles Junior College.
April 2	KOMO, Seattle	Lincoln High School Band, Tacoma, Frank Anarde, director; Olympia Girls' Ensemble, Leslie Armstrong, director. In charge of program: Walter C. Welke.
April 9	KFL, Los Angeles	Fullerton Junior College A Cappella Choir, Benjamin Edwards, director; Compton Union High School Girls' Glee Club, Lyllis D. Lundkvist, director. Speaker: S. Earle Blakeslee, President, California-Western Music Educators Conference. In charge of program: Leslie P. Clausen.

**NATIONAL SERIES**

Presented by Music Educators National Conference.

Programs heard every Saturday morning 8:30 to 9:00 a. m. (P.S.T.) over NBC Red Network (time subject to change).

## GOING ON THE AIR

RUSSELL V. MORGAN

*Director of Music, Cleveland Public Schools  
Professor of Music, Western Reserve University*



THIS brief treatment will give consideration to a few of the problems outstanding in the experience of every school group which attempts to place its performance on the air waves. The statements made here may seem very obvious and commonplace, but a great deal of experience convinces me that they are everyday problems that have to be solved anew with each attempt to broadcast.

One difficulty is in the attempt to obtain objective evaluation in connection with performance. Usually, instructors and friends are so wrapped up in good wishes for the group that they find it difficult to apply critical analysis to the actual performance of a student group. This is only natural, but it is one of the biggest pitfalls that face us in our school broadcasts. One way of achieving this objective spirit is to record and carefully study the program sometime previous to the broadcast date. Through this medium, it is possible for the teachers and students to become more critical in a constructive way of their own performance; and it is a device which I believe will become more and more common as music educators understand its values.

A second item in this objective evaluation is the necessity for monitoring previous to the broadcast. Perhaps the greatest good of monitoring comes when it is possible to have such expert checking at the station one week prior to the broadcast, to be followed by a final monitoring an hour before the group goes on the air. Problems in balance and in tone quality will show up strikingly in a monitory hearing; and by having some time at the school following this first hearing, it is possible to iron out these difficulties to a great degree, and then leave the final monitoring on the day of the broadcast to the relatively easy matters of distance and direction from the microphone, placement of individuals, etc., as a last-minute smoothing-up process.

Another major item in this objective evaluation is to study audience interest as it touches your radio programs. Keep in mind that the audience is far less sympathetic with children whose "bright and shining faces" cannot be seen; for, over the radio, their voices are the only medium through which the message may be received. In other words, the total area of audience interest resides in sound, and all critical objective evaluation of programs must be confined to sound alone. Remove all extraneous elements of age, costume, and personal interest in individuals.

Now, a few items concerning the actual broadcasting period. If a listener moves around in different parts of the auditorium as a musical group performs, he will note that the singing or playing will smooth out more and more as the air waves generated travel a longer distance. However, in the studio, every sound that goes on the air is gathered up at one focal point, namely, the microphone, and the only thing that any listener in the United States can hear will be the exact reproduction of the sound as it exists at the one place where the microphone stands. The long distance from the stage out to the middle of the auditorium smoothes out many problems in intonation and tone quality, but with the radio, there is only the distance from the performing group to the microphone, and when the sound reaches the microphone, it is just as though the sound were set in concrete, with every flaw

fixed tightly and carried exactly that way to all the listeners. In checking your group for broadcasting, stand in the exact position you would place the microphone. Close one ear tightly and the resultant sound will be astonishingly close to that which would come over the radio. Listen to your group in this way, and perhaps you will not be so prone to repeat the frequently heard statement that the microphone distorts the efforts of your children. That is not true. It merely records exactly the sound that exists at a certain given point.

Intonation is one of the real problems in broadcasting. Even the finest professionals have a slight variation of pitch in a unison tone; and, of course, in our amateur groups that variation, or band, as we might term it, is even wider. Every effort must be made to reduce the width of this band so that each voice or instrument is as close to the center of true intonation as is possible. Otherwise, the resultant sound from the radio will be rather distressing to friends and other listeners.

In the placing of groups, it is well to remember the danger of echoes from other walls in the studio, and yet the necessity for enough space so that the tones may speak freely and easily. Some of our best results in broadcasting have come from placing a chorus toward a wall, perhaps eight or nine feet away from it. With the microphone close to the wall and drapes back of it, or good sound-absorbent material, a resonance and clarity that is quite complimentary to the performing group can be achieved. In the matter of instrumental organizations, it is usually much simpler to place them before the microphone, as every studio producer has had a great deal of experience in that field. However, it probably will be necessary to move certain players closer to the microphone, and certain other instruments farther away; and unless your organization has the opportunity of rehearsing with this changed setup, they will be confused by the different directions from which the various sounds come, and the discomfort which results will lower the quality of the broadcast. Any instrumental group preparing for a broadcast should learn to adjust itself to changes in the seating plan.

It is usually helpful to have a blackboard bearing the titles of the various numbers to be used in their proper order. Of course, there should be no sheets of paper with the schedule because of the risk of the rattle being conveyed over the radio. This blackboard presentation of the program makes each student an intelligent unit in carrying out the successive numbers.

Another point of importance is that of studying the tempo of the various numbers, as well as the time required for their performance, in order that there may be an indication on the conductor's stand of the exact time each number ends, not only its total playing time, but also the time within the complete broadcasting schedule. This will enable the conductor to know instantly whether he is fifteen seconds late or thirty seconds ahead of time, and he can, therefore, adjust the tempo of the numbers to follow. In spite of the best attempts of anyone, tempi of numbers vary slightly, and a conductor may find himself approaching the end of the program with a minute to spare. To take care of this problem, I would suggest that the conductor always have at hand a simple, short number, to be hummed by vocal groups or played by the strings in the instrumental groups or by the wood-winds in the case of bands, a number which can take the group on the air during the introduction and which can also be used as filler at the end of the program, if time is needed.

It is possible to start right out in this signature number full tone, and then when the time comes for the announcer to make his final statement, the musical group can be faded out, and sound quite professional in its closing moments.

Perhaps one other point needs to be touched upon. That is the problem of broadcasting overly large groups. Beyond a certain point, every individual added to any part, either in vocal or instrumental groups, becomes a liability, in that each added performer broadens that band of intonation and blunts the point of rhythmic beats so that the result is confused and lacks the clarity which is so essential in good broadcasting. These points of maximum numbers can be determined only through experimental study with each school group. Many schools today have recording outfits and school broadcasting equipment, so that it is possible to develop a very definite evaluation of all of these points within the walls of the school.

In closing, I want to re-emphasize the necessity of objective evaluation of performing groups. Otherwise, going on the air can result only in distress to all concerned. A real study of the points mentioned here should make it possible for every director to present his groups in performances of which they may rightly be proud.



## PREPARATION FOR A BROADCAST AN EDUCATIONAL FORCE

WILL EARHART

*Director of Music Education, Pittsburgh, Pennsylvania*

A FEW preliminary observations will clear the stage for what is to follow.

The series Music and American Youth is an admirable one from every standpoint and we in Pittsburgh have participated in it many times. Nevertheless, for what I hope are good reasons, I shall not include mention of those particular broadcast programs in my present remarks. I could not thus pass them by, however, without paying them my respects. And I wish to express, at the same time, my feeling of profound appreciation and gratitude for what is being done for the diffusion of a new culture in this country through and by the musical broadcasts provided and largely conceived by the National Broadcasting Company. They are a lofty beacon that casts into increasing shade the trivialities and vulgarities that still come over the air.

The word preparation in the title assigned me, is not sufficiently comprehensive. When one writes a paper one's thought is likely to prove refractory and to insist on shaping itself. What I have to say is nevertheless not wholly extraneous to the title; but I suggest that we do not forecast any title now, but wait until the little paper is finished. Perhaps we shall then be able to state what it is about. I would emphasize, however, that in Pittsburgh we make great effort to avoid extrinsic motivations in music; we prepare for broadcasts or other events not in the spirit of striving for applause, but rather in the spirit of striving to be worthy of applause, whether it seems likely that applause will be forthcoming or not.

Our music department in Pittsburgh has not sought opportunity to appear on radio programs and has not needed to seek such opportunity had we desired

to do so. On the contrary, radio programs have long been thrust on us in such numbers that they became burdensome and required far more time and attention from us than they were worth. Several causes contributed to this condition. Broadcasting stations, in order to retain their licenses and be in good repute in Washington, wish to fill a goodly percentage of the hours devoted to sustaining programs with matters of educational or public-welfare interest; the representatives of local stations are therefore, as are the local newspapers, constantly trying to establish relations of mutual benefit with the school administration. The schools of a city are of great interest to citizens, and the school administration on its part desires, not to advertise or "sell" the schools, but to enlighten the community, with respect to school aims, interests, activities, and achievements. Indeed, the schools feel that it is a public duty to do so.

So far so good; but with two network stations and two local stations in a city, response to these quite proper demands becomes multiplied by four. At least, it becomes multiplied by two, since the two stations not included in the national networks are limited in their scope and are, therefore, more especially concerned with local interests. However, the two larger stations are far from inactive in seeking local school broadcasts. And in addition to these locally originated educational programs, educational broadcasts sponsored by our Federal Office of Education have held large place. These latter, and many of the broadcasts of local origin, are by no means composed of music exclusively; but what school program is permitted to go on the air without music, when music is the easiest of all broadcast sounds to listen to, and a music department is just across the hall? It has followed that one member of our department of curriculum study, who includes public relations in his field, has spent, and continues to spend, a large part of his time in scheduling and supervising school radio programs; and a large fraction of that large fraction of his time came to be spent with the department of music.

Now all of this activity in educational broadcasts seems to me thoroughly desirable. My objections arose, not from any mistrust of its value, nor from any feeling that there was too much of it, nor that it makes too much work for supervisors and teachers in the department of music, but from the fact that much of the current activity into which we were so drawn was not confluent with the currents of musical education that we had initiated and were guiding in our classrooms and rehearsal halls. Sometimes "special" or "occasional" pieces, that normally would never have found their way into our program, were wanted, purely for their incidental value. Far more exasperating and more dangerous to our program, however, was the constant demand for nothing more than solo or small ensembles, vocal or instrumental. For one series that was maintained for two years we were enjoined against sending more than eight students. The studio could have accommodated more, but small numbers were easier to handle. Withdrawal was impossible without great embarrassment to the curriculum department colleague who was directing the series; and, truth to tell, the expense and difficulty of sending one of our large playing or singing groups once a week to a downtown studio would have been prohibitive. Nevertheless, those especially talented students who provided the music did not represent us but represented rather the training given by outside teachers; and on the whole, although all high school teachers and students responded nobly to the demand, the individuals and

groups who furnished the music made somewhat less interesting and worthy music than our large groups would have made. In short, a part of our effort had been diverted from its proper channels, and our real work was either not being represented or was at times being grossly misrepresented.

But now a more pleasant story can be told. At one time or another during the early months of 1937, representatives from each of the broadcasting stations in Pittsburgh held conferences, as usual, with our superintendent, Dr. Graham, with a view to setting up series of school programs; and, as usual, Dr. Graham called me to these conferences, when the radio conferees proposed, as they usually did, a series that required or consisted wholly of music by school students. Most of the plans were rejected because they violated one or the other of two stipulations that Dr. Graham, to my delight, laid down: they must contain no contest or competition features; and they must be in harmony with the aims and efforts of our regular educational program. In conversations, however, that I held later with the program manager of WWSW, a plan began to emerge that Mr. Sickles, the manager referred to, later worked out, and proposed to Dr. Graham, who accepted it. It grew from this exposition, that I had previously made to WCAE: "You seek programs from the schools, but the music you have had is neither representative of the true value and extent of the music education that is going on in our high schools, nor is it equally interesting and enjoyable. Every year, frequently every semester, each of our twelve senior high schools is likely to give a concert in which its chorus, orchestra, and band makes music that is good as music and that is significant because of the large numbers involved. Often an ordinary assembly program by the music department discloses equally good and significant achievements. But, especially if the high school is an outlying one, these affairs are sometimes inglorious, almost surreptitious. The parents of the community, tired from a day's work, come, and think it all right, and are glad John and Jane are in it, but neither students nor faculty, principal nor community, appraise the music with any exactness or feel that the occasion holds any distinction. If those pupils, as well as that faculty and community, knew that they were on the air to a vast community, the effect would be electric. Suddenly they would realize that their work was worthy of respect, was worthy of their own most devoted effort, that it had a place in the world of men. As for the school system in relation to the public, the plan would be equivalent to taking the roofs and walls away from the school buildings and letting the public look in; and both school and public would be pleased and would know one another better. But, no: instead we send you a mixed quartet with an uncertain tenor that has happened along this year, and *that* is supposed to be public school music. If you want us, why do you not take what we have to give, the best we have to give, that which goes on from day to day in the course of our regular work?"

The answer? WWSW first wired three of our high schools, and one program a week was broadcast in a three-week cycle. That was the schedule from last November until February of this year. Beginning shortly after the opening of our spring semester, nine more high schools were enlisted, with the result that we are now broadcasting three programs per week, with twelve schools on a four-week cycle, each broadcasting one program per month. The nine additional schools, I must state clearly, are not wired and are under a disadvantage in that they must send large groups to the nearest wired school; but even this disadvantage has not discouraged them from

hearty participation. Of course, it would be ideal from our standpoint if every school could be wired, but the expense of wiring and the monthly line charges that have to be met by WWSW would then again be out of all proportion to the number of hours of music the station would receive from us, just as it was at the beginning when only three schools participated. A school should be able to provide several programs per week in order to give to the broadcasting company service commensurate with the costs. As it is, I feel that much praise is due WWSW for going as far as it has in enterprise and liberality. The company must, in truth, want public school broadcasts when it is willing to pay such a price for them.

Meanwhile, the effect upon the participating students, and indeed upon all the students in the school, who often form an audience, has been all that I had hoped. The respectful attention given by the student body to music broadcast by their associates that ordinarily they would accept as mere school routine, is a very striking feature of our experiment. Were there time, I should like to describe other beneficent results for they are worthy of mention; but my time is drawing to a close.

In the continuity of one of our programs, Mr. Sickles stated that these programs represent hard work by the students. The glory of them is that they do not represent any additional or arduous work, but that they merely bring into a clear light the fine work that is accomplished in regular hours, day after day, week after week, by young high school students who have come to love music, the pursuit of it, and the making of it.



## SELECTING ORGANIZATIONS FOR BROADCASTS

LESLIE P. CLAUSEN

*Los Angeles Junior College, Los Angeles, California*

THE PROBLEM of selecting organizations for the Music and American Youth broadcasts is the most important one that we have to face in presenting an effective music education broadcast. This relatively new method of demonstrating the results of our music teaching to the public holds a very significant potentiality in increasing the effectiveness of the presentation because of the tremendous increase over our school auditorium audiences. At the same time it holds a very significant potentiality in the very defeat of its purpose. The beautiful singing of an a cappella choir before a microphone has the possibility of winning not the enthusiastic approbation of a few hundred parents and friends but thousands of them scattered throughout the land. At the same time, thousands can be adversely affected.

Our position on the air, therefore, is very vulnerable. Furthermore, we must recognize the fact that the medium through which we work is not conducive to the most effective demonstration of our performing musical organizations. It has many very significant disadvantages over the school auditorium presentation. And it is important that we recognize these disadvantages of the radio performance as contrasted to the school auditorium performance, as they must be taken into consideration when formulating a sound basis upon which to make the selection of musical organizations for the radio broadcast.

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NOTE: The author of this paper has served for several seasons as chairman of the committee in charge of the Pacific Coast Series of Music and American Youth programs, sponsored by the California-Western and Northwest Conferences in cooperation with the National Broadcasting Company.

First, regarding the psychological attitude of the audience, the member of the school auditorium audience comes to a concert because of definite interest, very often personal. He realizes that, after all, it is a school program, and he is sympathetic and understanding. The member of the radio audience comes to his receiving set from an entirely different motive. His interest is impersonal or at best very general, and he is, therefore, hardly sympathetic. He comes to be entertained. Besides, his radio is a source of entertainment that is, in the main, founded on relatively high standards of musical performance despite his taste, whether that be for swing or symphony. He hears the professional musician. His attention is held by the intrinsic quality of the musical performance. Secondly, and very closely related to the first point, the enjoyment of the member of the school audience is not by any means confined to what he hears. He also sees, and the tinier the girl behind the big cello with the funny way of turning up her freckled nose upon hearing a mistake made by a less able fellow cellist, the more amusing it all is. The radio listener lacking visual aid, and, therefore, being unable to realize fully the immaturity of the little player, registers his reaction by a violent twist of the dial if he is not too preoccupied! Thirdly, the microphone, as Mr. La Prade pointed out, is not sympathetic. The bad is intensified; unfortunately poor intonation becomes unbearable; the thin and colorless tone quality of the immature child singer or violinist unfortunately seems to be prominently brought to our attention; and tonal incoherence and muddiness, due in a very large measure to lack of rhythmic precision, does not in the least clear up when tonal patterns are subjected to microphonic filtration.

Therefore, the musical organization that comes before the microphone to display its achievements does so under many handicaps. Furthermore, we cannot help but conclude that the effectiveness of the demonstration will depend almost entirely on the intrinsic value of the musical performance itself, not only to attract and hold the attention of the listener but also to impress him, and in passing, I might say that until television becomes the possession of the masses, an appropriate continuity for a school broadcast written with descriptive and apt phrases conditioning the audience towards a more sympathetic reception of what is to be heard would help a great deal in putting across this very unique radio performing organization placed in most unfair competitive circumstances.

The important question now may be asked, "What musical organizations are best qualified to make an effective radio presentation in view of the foregoing conditions?" I think that there is not much doubt, when considering grade levels, that the junior high school groups are treated most unfairly and that in general the thin immature tone quality not only of the instrumentalists, but of the singers as well, does not result in a satisfactory demonstration when heard over the radio with a blank wall before us. High school orchestras and bands, too, often suffer, as do the picked all-city groups. The tone quality of these immature players still is lacking in body, and the inferior quality is magnified by the microphone; poor intonation is another intensified defect particularly when musical literature is not selected carefully in consideration to the medium. Good judgment in selecting musical numbers within the technical abilities of the lowest common denominator of the group is one of no small significance. Do you not feel that the audience which we must cater to is more likely to be impressed by something done



well, something necessarily simple, rather than by an attempt at technical virtuosity?

As we go into the upper grade levels—the junior college and the university and college groups—there is not much question as to whether they can give adequate radio performance, but that is to be expected as they are mature students and have had considerably more training. On the other hand, since the use of college organizations does not represent public school music in the commonly accepted sense of the word, we cannot select too heavily from this grade level.

Having discussed what musical organizations are best qualified for effective radio broadcasting and from what grade levels, there is yet the important question, "How are we going to select groups that will meet the requisite performing standards for a network broadcast and, at the same time, provide, in a democratic way, an equal opportunity for participation of all deserving organizations from the smaller outlying towns as well as from the metropolitan areas?"

I suggest that this twofold objective be attained by the establishment of three closely related committees on broadcasting: a very responsible and competent *local* committee for each broadcast outlet that would feed programs to the network; a Conference committee composed of chairmen of local committees; and finally a national broadcast committee formed of the chairmen of the Sectional Conference committees. Unfortunately, times does not permit me to elaborate on the functions, nor the relations of these committees. However, it is obvious that the real responsibility lies with the local committee which would be entrusted with the careful testing and final selection of groups to be presented. It is furthermore obvious that this testing of potential participants must be accomplished by firsthand hearings of actual performances by committee members whose integrity and musical judgment can be relied upon.

Opportunities to hear prospective broadcasting organizations might be had in local concerts, in music festivals and contests, in band and orchestra clinics, Conference sectional programs or over local or regional broadcasts. The latter, of course, would be the ideal conditions under which to determine the qualifications of any organization. In this respect, the Pacific Coast series of Music and American Youth broadcasts furnishes a happy connection with the National Series. Still another way of obtaining reliable information on the qualifications of any prospective group would be by means of sound recordings to be presented to the local broadcast committee. However, few schools, at least few on the Pacific Coast, have their own equipment; and, in most cases, few would make any expenditure when after all there can be no guarantee of compensating results.

In conclusion, may I say this: Whatever the method may be for selecting organizations for broadcasts, there must be some definite machinery set up that will ensure the establishment and maintenance of the highest performing standards within the potentialities of our school organizations. Upon the consistent presentation of performances of high artistic standards that can attract, hold, and impress the listener, the success of our broadcast activity depends. Used effectively, the radio, by reason of its being a unique medium of mass communication, can be a most powerful agency not only in furthering the interests of music education in the schools, but also in serving as a means to promote a more effective carry-over from school to community. However, our vulnerable position must be realized.

# MUSIC EDUCATION BY RADIO IN THE SOUTH

GRACE VAN DYKE MORE

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SPECIAL programs for the schools have been broadcast by local stations in various southern states, but most of the programs have represented a sporadic activity rather than a sustained effort with educational objectives. The University of Florida, in Gainesville, and the University of Kentucky, in Lexington, have probably done the most and the best work of this type. The University of Kentucky broadcasts worth while series of programs of music four days each week; but reports from various types of schools make no mention of using these programs. I have no explanation.

With only incomplete returns on the listening habits outside the school-room, I think it correct to state that the programs heard by southern children are about the same in type as those indicated by the data collected in Delaware, but with fewer hours spent in listening.

Some of the gloominess of this picture is softened when certain circumstances are taken into consideration: (1) In some of the extreme southern states, such as Alabama and Florida, daytime reception of northern stations is almost nil. The schools are dependent upon nearer stations, or small local stations. (2) From Louisiana the report is, "Unable to get many programs because of interference of Mexican stations." (3) The south is predominantly rural; therefore, the large majority of the children go to village, small-town, and consolidated schools, and these are the schools that find it most difficult to finance the purchase of radios. Probably radios are now owned by only a small minority of schools in these classifications, but they are being secured as rapidly as possible. (4) There are still very large rural sections of the south that do not have electric power available in the homes and sometimes not even in the schools. The necessity of using a battery set does not encourage extensive use of the radio. Where rural electrification is going on, the reports predict a much larger number of radios in the next year or so.

Among the procedures mentioned for bridging the gap between classroom teaching and out-of-school listening, three appear to be considered the most effective. All are quite generally familiar, but are worth repeating here: (1) planning a definite time when pupils report on and discuss their out-of-school listening; (2) having them write reviews of radio programs for the school papers; and (3) using bulletin board announcements of programs with pictures of the artists and organizations performing.

A few of the comments coming from different states seem worth special attention at this time: (1) There is a scarcity of good music programs *outside* of school hours that are of interest to children. (2) Mr. Maddy's type of broadcast is the very finest. (3) Mr. Maddy's programs have done much good in developing band classes throughout the state, in smaller cities and towns as well as rural schools. (4) A bad influence is noticed from the large amount of hillbilly music put on the air by some stations in the south. (5) At least six radio stations in Virginia are willing to broadcast programs with music education as the main objective if guidance is provided by the schools and others interested. (6) Students of instrumental music would appreciate hearing recordings of band and orchestra music listed in the School Music Competition-Festivals Bulletin. (7) There is evidence of a great deal of interest in this work in the future.

In conclusion, I wish to suggest the following means of attacking the problem: (1) An increase of music programs for children and youth outside of school hours by the nation-wide broadcasting systems. (2) The more rapid electrification of rural districts in the south now lacking electric power (by both federal and local agencies). (3) The appointment of a national committee from this organization on radio projects, to organize and outline in detail several series of programs, each series of a different type; the programs to be used by smaller stations in all states at hours suited to local conditions, but always to be used under the guidance and direction of capable music educators in coöperation with the local station.



## UTILIZING A BROADCAST AS A COMMUNITY ASSET

MABELLE GLENN

*Director of Music, Public Schools, Kansas City, Missouri*

"IN twenty seconds we begin," came the voice of the announcer on the stage of the Music Hall in the Kansas City Municipal Auditorium. Immediately, five hundred school children stood at eager attention and twice that many parents and friends of the five hundred settled into the silence of the stratosphere. Every sound for the next half hour was to be heard throughout the United States and Canada on radio networks, and perhaps throughout many other countries, by short-wave reception. Therein lies the magic of radio, for a voice sent into the void may reach untold listeners and may sound in far-flung places of the world. On this particular day, the musical reputation of the Kansas City schools rested in the throats and hands of those five hundred boys and girls.

The announcer had said, "In twenty seconds we begin." In reality, the whole enterprise had begun months before when the program of songs had gone into every fifth and sixth grade in the city, and to every junior high school, with a letter telling of the broadcast and saying that those children whose tone was best, whose diction was perfect, and whose singing was most artistic would be the ones to participate. This preparation, which was carried on in all schools, made the broadcast important to many students, teachers, and principals. And what is of interest to children in the schools is carried with them into the homes.

We all are aware that our greatest interest lies in those things for which we are responsible; and when the objective is one of mutual value and concern, interest is contagious among teachers, pupils, and parents. Three months after this particular broadcast, a father of one of the participants came into the office of the music department and inquired, "Have you a picture of the broadcast we gave?" It is such an attitude that carries the school projects into the hearts of the people of the community.

The children who sang came from many different schools, and the orchestra was an all-city high school orchestra, composed of selected players from all the schools. It would have been simpler to have one school furnish the orchestra just as it would have been simpler to choose a group of singers from one school; but in so arranging the program, we would have failed to make the broadcast a city-wide project.

Our one full rehearsal was planned for the day preceding the broadcast. The final choice of participants had been made in the schools by the supervisors. Each child had been given a letter which was signed by the mother or father, promising full coöperation and giving permission for the child to attend the rehearsal and the performance. The rehearsal lasted well over the luncheon period, but there was no lagging of interest; for there was a big piece of work to be done.

Our superintendent of schools spoke of the rehearsal as being one of the finest exhibitions of self-discipline he had ever witnessed. There was no necessity for formal discipline, for each individual, chosen for special fitness, felt the importance of upholding the project and doing his best.

At the rehearsal each child was given tickets that might be used by his parents or friends who wished to be in the audience. On the ticket, explicit directions were printed: "No children under ten years of age will be admitted. The broadcast will begin at half past eight, and no person will be admitted to the Hall after eight o'clock. There must be no coughing, moving about, or applauding by the audience."

It was surprising to see the number of people pouring into the Hall at half past seven on a Sunday morning, the children wide-awake and eager, and the parents and friends well aware of their own responsibility. It was, in fact, a participating audience, for not only did they lend their intense interest to the occasion, but they also absorbed the echoes in the otherwise empty auditorium. So unconscious were the performers of the audience as critics or observers that when the announcer said, "In twenty seconds we begin," the orchestra director reached for his comb and quickly made himself presentable for the audience of the air.

At half past seven that Sunday morning, the music critic of the *Kansas City Star* appeared; and also among the first to arrive was the superintendent of schools, ready for his part in the performance. Unknown to us, a local broadcasting station had its apparatus all set to make a complete recording of the program. This recording, later, was given to the teachers for study.

The program was carried through for one trial, picked up at Chicago, all loose ends were gathered together, and then we were ready. It was a thrilling moment. At least it would have been a thrilling moment to you too, I am sure, had you been a fifth grade girl or boy and had you known that your entire room at school was listening, that your grandmother in Montana was listening, and that perhaps, when you sang a French folk song, a little French boy or girl might be listening on a short-wave radio.

"In twenty seconds we begin." Now we have returned to the point from which we began this talk. When the announcer made that statement the time had come when it was too late to do anything about it, the "hour had struck" and we must "do or die."

We have to take chances in our work, but let me nominate a broadcast that involves some five hundred performers, to say nothing of several times that many coöperators, as one of the greatest of all gambles, yet one of the most rewarding in community interest.

# PROBLEMS IN MICROPHONE PLACEMENT

ERNEST LAPRADE

*Director of Music Research, National Broadcasting Company*



THE broadcasting of music embraces three distinct phases of operation, each of which requires direction of a highly skillful order. On the one hand, we have the artistic phase, for which the musical director is responsible; on the other hand, we have the technical phase, which is presided over by the studio engineer; and between these two phases, linking them together and overlapping to a certain extent with each, is a third phase which may be described as the tactical phase. This phase includes the balancing of the musical ensemble, the timing of the program, and general supervision of all details essential to smooth production and effective transmission. The individual entrusted with these duties is designated, in the nomenclature of the National Broadcasting Company, as a production director.

The object of this paper, which has been prepared with the collaboration of the NBC Engineering Department, is to discuss some of the problems of tactical direction and offer a few suggestions which may be of service to production directors, actual or potential. No attempt will be made to formulate rules. The techniques of broadcasting are still too fluid to permit such confinement. Methods applicable in a given situation may fail elsewhere; practices approved today may be obsolete tomorrow. There was a time when the ideal broadcasting studio, like the ideal Indian, was a dead one. Reverberation was a menace, to be kept strictly within bounds. But, apparently, we are growing more tolerant towards reverberation, for the present tendency is in the direction of greater "liveness" in musical pickups. The result is continual modification of production techniques.

In this seeming welter of confusion, we may well ask whether there is anything stable enough for the production director to cling to. Are there any basic principles that may be relied upon not to change with each wind that blows? Fortunately, there are a few, and acquaintance with them may help us out of many a quandary.

Electrical transmission of music, whether it be over a nation-wide network or through a public address system, has one invariable objective: to reproduce as faithfully as possible the sounds produced before the microphone. We may sometimes wish it were possible to improve on the original by eliminating a few wrong notes, for instance; but the engineers tell us that such an attitude is unscientific. They maintain that perfection lies in absolute fidelity of reproduction, and they believe it to be attainable. That it is not yet an accomplished fact, except perhaps in the laboratory, is due to an inherent limitation of broadcasting as we know it today. Radio is monaural—it has only one ear—and, therefore, it lacks aural perspective. We can sit before an orchestra blindfolded and sense the location of any given instrument. Our two ears act as direction finders. But when we sit before the loudspeaker we have no way of knowing whether the basses are on the right or on the left, because all of the sounds we hear are transmitted to us by a single ear—the microphone. A simple analogy will serve to clarify this point: If we listen to an orchestra through a window we hear all of the sounds it produces, but we cannot determine the directions from which they come because they all come from the direction of the window through which they must pass to reach our ears.

This disability may not be very important in itself, but it serves to illustrate the meaning of aural perspective; and the value of aural perspective has been convincingly demonstrated in laboratory experiments with binaural pickups. When transmitted through two ears instead of one, music has a richness and a realistic quality that make it difficult to distinguish between the original and the reproduction.

That binaural transmission is not yet practical for general use is due to the fact that it requires not only two microphones, but also two entirely independent sets of transmission equipment, including amplifiers, wire lines and transmitters, two separate broadcasting channels and two loudspeakers properly located at the receiving end. This type of sound transmission may eventually become applicable to broadcasting through the use of ultrahigh frequency channels, but for the time being we must content ourselves with a single radio ear. The reason for emphasizing the monaural characteristic of present-day broadcasting will become apparent in due course.

Operating regulations of the National Broadcasting Company—and, presumably, those of other organizations—make the studio engineer responsible for the placement of the microphone, while the production director is responsible for the placement of performers. Theoretically, the production director tells the engineer how he wants the program to sound, and the engineer adjusts the microphone to produce the desired result; but, practically, it often happens that the production director can save time and trouble by placing the microphone himself. This is possible, of course, only if the production director is familiar with the characteristics of the microphone—and the engineer knows that he is. But in any case, whether the microphone is placed by the production director or the engineer, it is highly advantageous, if not absolutely essential, for the production director to understand its characteristics.

There are two basic types of microphone: the *pressure* type and the *velocity* type. The former is actuated by the varying pressure of sound waves against a diaphragm; the latter, by the motion of sound waves past a filament. These facts in themselves may have only an academic interest for the production director, but the resulting characteristics concern him closely, as we shall see. Pressure microphones may be subdivided into two classifications: unidirectional and nondirectional. Velocity microphones are either unidirectional or bidirectional. A unidirectional microphone is, of course, one that responds only to sounds originating in front of its diaphragm. Carbon, condenser, dynamic, and inductor microphones are classified as unidirectional, although they are actually nondirectional at low frequencies, that is, at low pitches. The crystal and the so-called eight-ball microphones are virtually nondirectional at all frequencies. The velocity microphone in general use is bidirectional, responding equally to sounds originating in front of it or behind it. Moreover it is equally directional at all frequencies, an important point to remember. There is also a unidirectional velocity microphone which has similar characteristics, except that it is responsive in one direction only.

Now let us consider what all this means to the production director. Let us assume that he is responsible for the pickup of a symphony orchestra of ninety pieces. If properly constituted, such an orchestra will consist of approximately twelve wood-wind and twelve brass instruments, sundry percussion instruments, one or two harps and about sixty strings. This heterogeneous

collection is admittedly effective from the musical point of view, but it involves problems for the broadcaster.

One difficulty is the amount of space it occupies, another is the unequal dynamic power of the various instruments, and a third is the fact that some instruments are directional and others are not. A trumpet, for example, projects its tone very definitely in one direction, while the violin is about equally audible from all sides. From these facts derive the problems of balance peculiar to orchestral pickups. How they can best be solved depends partly on our ability to control the placement of the orchestra and of the microphone and partly on the kind of microphone at our disposal.

If the orchestra sounds well balanced as we hear it in the studio or auditorium at a distance of not more than twenty-five or thirty feet, our task should be relatively simple. A microphone placed at that point will probably produce fairly satisfactory results. But if we find that the focal point of orchestral sound is considerably farther back—which is generally the case—our troubles begin. Obviously, the greater the distance between the orchestra and the microphone, the easier it is to bring the entire expanse of the orchestra within the effective angle of the microphone, which in the case of the bidirectional type is about ninety degrees—that is, forty-five degrees to either side of a point directly in front of the microphone. But as we increase the distance we increase the proportion of reflected sound and extraneous noises, and we also exaggerate the discrepancy in volume between the directional and nondirectional instruments. Unless the room in which the performance occurs is an acoustically treated broadcasting studio, we shall probably find that the microphone will have to be placed within a few yards of the orchestra, in which case it will probably be necessary to adjust the seating of the orchestra if we can.

At this point the characteristics of the microphone we are using become vitally important, for changes in the placement of instruments will be a waste of time unless we know in advance how those changes will affect the pickup. Let us assume, first, that we are dealing with a bi-directional velocity microphone, usually referred to as a "ribbon mike." While it is probably not the type most widely employed, it is generally regarded as the most efficient, and in many respects it is the easiest to manage. Its chief drawback is that it responds to sounds originating behind as well as in front of it, and this is rarely a serious disadvantage except in cases where reverberation is excessive or noise is ineradicable, or where space limitations make it hard to avoid placing the microphone too near a reflecting surface. About eight feet is the minimum distance required to prevent the distortion which results from wave interference. Often, the bidirectional characteristic of the velocity microphone is a distinct advantage, as when the room is too "dead." In such cases the reflected sound picked up by the reverse side of the microphone helps to produce an effect of "liveness." For pickups from large and overreverberant auditoriums the uni-directional velocity microphone may be preferable.

The velocity microphone, as previously stated, is equally directional at all frequencies—that is, for all sounds, regardless of pitch. But what does directional mean? To put it simply, a directional microphone is one which responds unequally to sounds approaching it at different angles. The velocity microphone responds most efficiently to sounds directly in front of it, or directly behind it. At an angle of thirty degrees from the perpendicular its efficiency is eighty-six

per cent; at sixty degrees, only fifty per cent; and at ninety degrees there is no direct response at all.

Applied to the problem of orchestral pickups, these statistics mean simply that instruments of given dynamic power will sound loudest when they are directly in front of the microphone and their apparent volume will diminish as they are moved farther to either side. Their volume will also diminish as their distance from the microphone is increased, the rate of diminution being the same at all angles.

From the foregoing it is apparent that a directional microphone offers two means of adjusting the balance of an orchestra: distance and angle of attack. If an instrument sounds too loud we can either move it back or place it farther to one side. With a nondirectional microphone, which responds equally to sounds at all angles, distance is our only aid. With a microphone which is directional at high frequencies and nondirectional at low frequencies, such as the carbon, condenser, dynamic, or inductor, the situation is more complicated. The volume of high-pitched instruments is affected by both distance and angle, but the response to low-pitched instruments, particularly basses and drums, is subject to distance alone.

So much for the characteristics of the various types of microphone. Having familiarized ourselves with them, and having ascertained which type we have to deal with, our next step is to apply that knowledge, first, in placing the orchestral instruments, and second, in placing the microphone. We are fortunate, indeed, when the placement of the orchestra is within our power to control. Very often that power is denied us, as in public performances where broadcasting requirements have to be subordinated to the convenience of the audience in the hall. In such cases, we are obliged to rely on microphone placement alone to accomplish our purpose, and we are frequently forced to adopt expedients that are contrary to sound engineering principles, such as the use of more than one microphone. We shall return to this point later, but let us proceed for the time being with our discussion of orchestra placement.

Assuming that we are free to determine the arrangement of instruments, what arrangement shall we choose? Obviously, it will be advantageous to group together instruments of comparable dynamic power and directivity. If trumpets or trombones are placed directly behind such low-volume, nondirectional instruments as violins or violas, the latter are clearly at a disadvantage. Ordinarily, it will be advantageous to place the weakest instruments in the most favorable position with respect to the directional characteristics of the microphone, and the most powerful instruments in the least favorable position. We might, for example, place all of the strings in the center of the orchestra, with the wood-winds on one side and the brasses and percussion on the other. But this plan has two defects: it would upset the players and be highly detrimental to the ensemble, and it would fail to achieve balance. The wood-wind section, while it is more penetrating than the strings, is by no means equal in volume to the brass section; yet, under this arrangement, it would be on an equal footing with the brass section as regards its angle of attack. A better plan is to place the strings all on one side, the wood-winds next to the strings, and the brass and percussion instruments opposite the strings. With this arrangement the desired balance can be attained by aiming the microphone more or less towards the strings and away from the brasses.



Under very favorable acoustical conditions, the microphone may be placed far enough from the orchestra to eliminate the necessity for any special seating plan. Nevertheless, the one just described should prove the most effective.

Reference has already been made to the desirability of placing the microphone at a considerable distance from the source of sound, and we have considered certain factors, such as extraneous noise and excessive reverberation, which may limit our freedom of action in this respect. The height of the microphone is another question to be determined, and this is subject to similar limitations. In general, it may be said that height is advantageous in direct ratio to the size of the orchestra and in inverse ratio to the "liveness" of the room. For small instrumental groups, such as string quartets, and for vocal groups of moderate size, a height of six or eight feet may prove the most effective; but for large orchestras or choruses the optimum height may be as much as twenty or thirty feet, provided the acoustical characteristics of the room are satisfactory. When the microphone is placed at any considerable height it is, of course, tilted downward sufficiently to focus it on the source of sound; and since the microphone in this position is rarely parallel to any reflecting surface, the effect of undesirable reflection is minimized.

Assuming now that we have achieved a theoretically sound disposition of both orchestra and microphone, our next procedure is to apply the empirical test. That means that we go into the control booth and listen critically to the loud-speaker while the music is rehearsed. Our qualifications to perform this task presuppose a sensitive and well-trained ear, sufficient acquaintance with the music being performed to know what we ought to hear, and, last but by no means least, a thorough realization of the limitations of monaural transmission. We must remember that the output of the loud-speaker is not a complete reproduction of what we hear in the studio—unless we happen to be completely deaf in one ear—and if we occasionally go into the studio, as we should, to compare the original with the reproduction, we should listen with one ear stopped. Otherwise, the discrepancy between the binaural effect in the studio and the monaural effect in the control booth may prove utterly confusing.

If our procedure up to this point has been sound the remainder of our task should be comparatively simple. We shall probably find certain deficiencies in the pickup which will necessitate readjustments in the placement of microphone or performers, or both; but these changes should be of a minor nature and easily made. Let us, therefore, pass on to the final point which calls for consideration here.

Thus far we have referred to the microphone only in the singular; and that, in the opinion of NBC engineers, is as it should be. Laymen often ask how many microphones are required to pick up a symphony orchestra and are surprised to learn that the ideal number is one. But the engineers insist that such is the case and they offer the following explanation:

A musical sound wave is a more or less complex affair, composed of harmonics, or partials, that vary in number and volume according to the timbre of the sound produced. A tuning fork produces a pure fundamental pitch without overtones, but human voices and orchestral instruments produce sound waves made up of more or less complicated series of harmonics, each of which has a different wave length and frequency. When two or more

microphones are placed at unequal distances from the source of such a sound wave, they receive it not simultaneously, but successively. The time interval may be very short—no more than one hundredth of a second—but any lag at all will cause the composite wave to present a different arrangement of its harmonics to each microphone at any given instant. If, then, the output of the several microphones is blended together and reproduced by a single loud-speaker the result is wave interference, which manifests itself by raucous, rasping sounds that are particularly noticeable in the higher frequencies.

The use of plural microphones just referred to should not be confused with binaural transmission. Wave interference occurs only when the same sound is picked up by two or more microphones and fed into a single circuit, and it is the latter practice which engineers avoid if possible. When it is not possible or expedient to use a single microphone they devise ingenious methods of preventing wave interference. The NBC Symphony concerts on Saturday evenings, including those conducted by Toscanini, have been picked up by two microphones, for the following reasons: the orchestra is spread over an area so wide that a single microphone would have to be placed at a distance of about forty feet to bring the entire group within its effective field of response; but at that distance the studio noise picked up was excessive, and also it was found that the higher frequencies suffered through absorption by the clothing of the studio audience. To overcome these handicaps, a novel arrangement was worked out by O. B. Hanson, chief engineer of the National Broadcasting Company, and his staff. Two microphones were suspended some twelve feet above the conductor's platform and about twelve feet apart, each microphone being tilted at such an angle that its own "dead" side was turned toward the other's field of response. Thus one microphone picked up one half of the orchestra while the other microphone picked up the rest; and wave interference was minimized because neither microphone registered with noticeable volume the sounds picked up by the other.

The pickup of the Toscanini broadcasts is only one of many instances which illustrate the necessity for flexibility of production technique. The successful production director never loses sight of that necessity. He is always ready to adapt his methods to conditions. He treats precedent with respect, but not with servility, and he recognizes but one invariable rule—that no rule must be regarded as invariable.

## MUSIC EDUCATION BY RADIO IN THE EASTERN AREA

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ALL state chairmen in the Eastern Conference area were requested to serve as members of the subcommittee on Music Education by Radio. The response was unanimous and information has been received covering the larger cities and communities. Naturally, the concentration of broadcasting activities is found in cities where key stations are maintained. Certain states, such as Connecticut, Delaware, New Jersey, Virginia, and others, have state-wide music appreciation and general education programs.

This brief report is built upon two questionnaires sent (1) to state chairmen, (2) to supervisors of music in all cities in the eastern states. The limited returns reflect more or less the number of educators actively interested in education by radio. The broadcasting companies are in a better position to get the real facts concerning the amount and type of educational activities initiated, or participated in, by public and private educational organizations. The following outline is a sampling of educational broadcasting and reception in the eastern area:

*Albany, New York*—Station WOKO: Occasional programs only by music groups from the schools of Schenectady.

*Allentown, Pennsylvania*—Station WSN: Fifteen hours per school year broadcasting cultural programs by school music organizations. Suggestions for improvement: auditions to meet standards. Values of broadcasting: motivation for classes and for teachers. Values of reception: constructive criticism, interest in musical organizations on the part of principals, interest of parents.

*Camden, New Jersey*—Station WCAM: No special programs in music; occasional programs in education.

*Bridgeport, Connecticut*—Station WICC: Ten hours per year broadcasting cultural programs by school musical organizations and listening to music appreciation lessons.

*Harrisburg, Pennsylvania*—Station WHP: Twelve hours per school year listening to music appreciation lessons. Station WKBO: Twelve hours per school year broadcasting cultural programs by school musical organizations. Remarks: programs of junior symphony concerts given with appreciation lessons.

*Hartford, Connecticut*—Station WDRC: Fifty hours per school year broadcasting music appreciation lessons, demonstrations of classroom music courses, and cultural programs by school musical organizations, and listening to music appreciation lessons. Values of broadcasting: Interest of participating students increased. Remarks: principals objected to time spent.

*Philadelphia, Pennsylvania*—Station WDAS: Thirteen hours per school year broadcasting cultural programs by school musical organizations. Station WCAU: Seven hours per school year broadcasting cultural programs by school musical organizations and listening to music appreciation lessons. Station WHAT: Three hours per school year broadcasting demonstrations of classroom music courses and cultural programs by school musical organizations. Station KYW: Three hours per school year broadcasting demonstrations of classroom music courses and cultural programs by school musical organizations.

Station WIP: Three hours per school year broadcasting cultural programs by school musical organizations. Considerable appreciation listening.

Suggestions for improvement: broadcast model lessons; integrated programs of finished work; more use of play back; careful preparation; importance of diction and interpretation. Values of broadcasting: Expressional outlet provided; standards of performance improved. Remarks: distinction needed between entertainment, culture, and education. Radio bulletins needed. Homework assigned.

*Pittsburgh, Pennsylvania*—Stations WWSW, KQV, KDKA: Forty-eight hours per school year broadcasting music appreciation lessons and cultural programs by school musical organizations. Suggestions for improvement: use music within capacity of students; audiences of pupils are desirable. Values of broadcasting: Higher standards of performance developed; more conscientious effort evinced; respect for school functions increased; interest and understanding on part of public. Values of reception: Discrimination and self-appraisal developed; sells the school to the public.

*Portland, Maine*—No broadcast of music education.

*Providence, Rhode Island*—Stations WJAR, WPRO, WEAN: Forty school hours broadcasting cultural programs by school musical organizations and listening to music appreciation lessons. Suggestions for improvement: educators to confer with radio managers. Remarks: bulletins on radio issued each week. Plan to equip all schools with radio. Present methods inadequate.

*Roanoke, Virginia*—Station WDBJ: Regular class demonstration lessons. Ten stations throughout Virginia had music appreciation by radio.

*Rochester, New York*—Station WHAM: Sixty-five hours per school year broadcasting lessons in music appreciation, demonstrations of classroom music courses, cultural programs by school musical organizations, and music supervision by radio. Suggestions for improvement: great care in preparation, improvement of tone quality. Pupils should have preliminary instruction. Remarks: teaching instruments over the air a waste of time.

*Springfield, Massachusetts*—Stations WBZA, WSPR: Twenty-four hours per school year listening to music appreciation lessons.

*Schenectady, New York*—Station WGY: Twenty-four hours per school year broadcasting music appreciation lessons; 5 hours per school year broadcasting demonstrations of classroom music courses; 5 hours per school year broadcasting cultural programs by school musical organizations.

*Baltimore, Maryland*—Station WCAO: Broadcasting of music appreciation lessons, demonstrations of classroom music courses, and cultural programs by school musical organizations. Listening in on music appreciation lessons and demonstrations of classroom music courses.

# CLASSROOM INSTRUCTION BY RADIO

MYRTLE HEAD

*Cleveland Public Schools, Cleveland, Ohio*



CLASSROOM instruction by radio exists for only one purpose and that is to help the classroom teacher to do a bigger and better job than she is able to do alone. With this aim in mind the Educational Department of the Cleveland Board of Education for several years has sponsored a city-wide program of classroom instruction by radio. As early as 1925-26-27, the supervisor of music appreciation at that time, prepared and presented a delightful series of broadcasts in music appreciation and rote singing. This occurred at a time when but few classrooms were equipped with receiving sets; therefore, but few benefited by the experiment.

In 1929, three elementary school buildings fully equipped with public address systems were opened and a further experiment, this time in the technique of classroom instruction by radio, was begun. Broadcasts were carefully planned and tried out in these experimental buildings in preparation for the station air. The first experiment began with arithmetic in which specific problems were introduced, discussed, and solved. The effectiveness of radio teaching in arithmetic was measured through testing programs and a comparison of results made between the schools receiving the broadcasts and the corresponding schools which had been set up as controls. A slight advantage was given to the classes receiving the broadcasts. This advantage, together with the inspiration and help which teachers and pupils received from the broadcasts, was sufficient reason for extending the program the following year to other subjects.

Music, difficult for the musically untrained teacher, was now ready to present its program and was the second subject to be included in the city-wide program of classroom instruction by radio. Later came geography, English, elementary science, and this year, safety has been added.

The music broadcasts, specifically designed to develop music reading and song appreciation, began in the third grade in September 1930. Finishing the third grade, the advanced work was carried the following years into the fourth and fifth grades successively. Then in order to distribute radio teaching which had spread by this time to other subjects, the music broadcasts, instead of going into the sixth grade, reverted to the third grade. They again continued successively in the fourth and fifth grades, this year again reverting to the third grade, thus completing at the close of this semester the two hundred and forty-second music broadcast for the intermediate grades.

Because of the present fixed schedule in which no grade is to receive more than one broadcast per week, we have been unable up to this time to carry the work into the sixth grade.

A second series of music broadcasts was added to the city-wide program in September 1934. These broadcasts were designed for the first grade and included the teaching of rote songs, some rhythm work in connection with the songs, and an opportunity to hear children's songs too difficult for them to sing. Finishing the first grade, this series advanced to the second grade, reverted to the first grade, repeated the cycle, until at the close of this semester, there will have been completed the sixty-fourth broadcast to the primary grades.

While most of the major subject broadcasts have been planned and written by expert teachers in the field under the supervision of the subject super-

visor, the music broadcasts have been the direct work of two vocal supervisors—one being responsible for the primary, the other for the intermediate grades.

The planning for each broadcast requires much time and preparation and includes such materials as the script, the directions to the teacher showing her the purpose of the lesson, what is expected of her during the broadcast, the materials needed to be placed in the pupils' hands or on the board, the suggested follow-up between broadcasts, the work sheets, testing materials, etc.

Two broadcasting stations have donated their time and services to this educational program, one allowing fifteen minutes every day, the other fifteen minutes once each week. This allows one lesson per week for each subject. The short fifteen-minute period has proved satisfactory. It avoids an overdose and, incidentally, those who receive the broadcasts are impressed with the great amount of work which can be done in so short a time.

In the primary grades, the supervisor who prepares the work does her own broadcasting. In the upper grades, the one who prepares the work chooses and trains a teacher in the system to do the broadcasting. The one chosen must understand music, must sing with good, clear quality of voice, must play in good style, must read the script in conversational manner, and must visualize what is taking place in the classroom. It is our good fortune to have in the system two teachers who, in turn, have given faithful and splendid service in all of the eight years of our broadcasting.

There are no control schools set up in the music program for comparing radio teaching with the traditional type of teaching, but there is much evidence found through surveys, visitations, etc., that principals, teachers, and even pupils give the advantage to radio teaching.

First, they say, it multiplies many times the services of the supervisor who organizes all materials and sees to it that they are properly presented. The definiteness with which these materials are organized, showing, from week to week, what is to be done and how to do it, creates a fine spirit of coöperation between supervisor and the classroom teacher, and naturally results in a more efficient and uniform type of instruction.

Second, there is the great saving of time to be considered. Besides the immediate aid to a better understanding of the work which radio can give, there is the advantage of teaching in short periods of fifteen minutes each the choicest of songs to thousands of children, and, with the help of understanding teachers, securing uniformly good tempi and interpretations, clear enunciation, correct pronunciations, etc.

Third, its value musically is very high. It makes possible the choice of only those songs which have enough worth to be interesting for a long period of time, and which lend themselves to the problems at hand. It makes possible the bringing to each classroom of examples of good voices singing true to pitch, with good quality and proper interpretation. It makes possible for every classroom a piano accompaniment which completes the song, satisfies the child, and enriches his harmonic experience. Then, too, it makes possible the introducing of other instruments, such as the flute, violin, cornet, all of which enrich the musical value of the lesson.

The classroom situation during the broadcast is natural and easy. Before the hour of the broadcast, the teacher has been given a clear statement of the purpose of the lesson and what part she is to play in its reception. She has seen to it that all necessary materials are at hand. When the broadcast begins she becomes one of the group, assuming a very definite interest in

all directions given, carefully guarding the lovely quality of singing voices, encouraging quick, quiet, natural responses to all important questions, helping when help is needed.

The lesson has been made as attractive as possible and rich in content. It has been built so that there is a careful sequence of thought throughout, graded so that it follows consecutively the lessons preceding it, and designed to develop a type of song appreciation.

From the very beginning of the broadcast there exists a common ground of interest between the teacher and pupil, for neither knows the content of the lesson.

With a colorful, natural, compelling voice at the microphone the message is complete, and at the close of the short broadcast both teacher and pupil have gained a satisfactory conception of the song, its style, and the problems involved in its study.

A brief summary of the type of work included in the program of radio music instruction should reveal a certain amount of enrichment and background which, in most cases, is impossible for individual teachers to attain.

The children have participated not only in the singing of a great number and variety of songs, some taught by rote, others by note, but also have had their attention directed to the structure and beauty of the music, to the beauty of the poems, and to the moods they express.

While acquiring a feeling for rhythm through clapping, through scansion, and other devices, their staff notation experiences have all been associated with song phrases in such a way that notes to them always have a rhythmical setting.

They have learned to think and to sing phrasewise. Through much directed listening they have learned to appreciate the phrase elements of song, such as question and answer, balance, repetition, contrast, sequence, and other variations. As the work progresses they learn to hear parallel and contrary motion in music. They learn to hear and to recognize in the accompaniments of songs the harmonic effects of the principal chords—tonic, dominant, and subdominant. This type of directed listening is of particular value as a carry-over in the child's attitude toward, and appreciation of, music as he hears it in other programs over the air, at concerts, in the home, and as it fits into his instrumental class work.

Through imitation and observation the children have acquired a working knowledge of sol-fa syllables. These syllables have given a definiteness to tonal thinking and have aided in the reading of songs which are simply constructed. As the work advances to the upper grades much practice is given to hearing, visualizing, and singing the simple intervals in music, applying this practice to reading by position.

In the problem of two-voice work, radio gives to the teachers and children the very real advantage of hearing, as an example, the blend of two well-balanced voices. Also in the presentation of two-voice work, the teachers are made conscious that the approach is through much directed listening, such as hearing parallel and contrary motion, listening to, and being able to follow, the lower voice in interval progressions, sensing the harmony and the blend of parts, and so on.

In many of the lessons, work sheets are used as a check-up at the close of the period. This encourages active interest and thoughtful attention.

A suggested follow-up to be used between broadcasts is offered to the teachers. These follow-ups are planned to meet the varying degrees of

ability in classes. The teacher is at liberty to use all or any part of them which seems important to the advancement of the work.

One test in the general knowledge of music and one in the reading of music are given each semester for the purpose of showing progress and of stimulating pupils to further interest and achievement. Through this testing program, individual talent is being discovered, encouraged, and recommended for further study of music.

There is much evidence that in most cases, the children of our radio classes are acquiring excellent habits of attention and concentration, are learning much about styles of songs and their composers, and are becoming a bit discriminating in their choices of songs.

Finally, there is the desirable situation in which many homes are becoming acquainted with the purpose and type of music education offered in the public schools.

And now, in order to discover further the effectiveness of radio teaching in achieving educational objectives, Cleveland is soon to become a laboratory for one of three experiments. With its own short-wave lengths and its studios set up in the Administration Building of the Board of Education, broadcasting will be extended to nearly every subject of the curriculum. The music program will be extended to include rhythm in the kindergarten and first grade, listening in the third grade, and vocal music, continuing its program, in the second and fourth grades.

Perhaps the perfect radio lesson has never been written, perhaps it never will be, but of this we are sure—the lessons are not written in hit-or-miss order. They are definitely planned so that not upon single lessons, but upon their sequence depends their full effect. We have tried to build each lesson upon those things which have contributed to a unified effect in all forms of art, and those things are simplicity, definiteness of design, fitness of mood, and absence of unimportant and irrelevant matter.



# EDUCATION BY RADIO

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FIRST of all, I want to commend the work of the committee members whose reports I received for presentation at the Research Council meeting. The questionnaires sent out to music educators were extremely valuable in that they called to the attention of music educators certain opportunities that they might be missing, not only in the way of receiving the excellent programs being broadcast nationally to schools, but also in the classroom utilization of out-of-school broadcasts, as well as the use of radio for publicity.

The answers to the questionnaires, of course, do not give the complete picture of educational broadcasting. Many magnificent projects of a local nature were not reported at all. A more thorough piece of research will have to be done later.

I want to make a few suggestions regarding the type of study that, it seems to me, should be done by the Research Council, in coöperation with this committee and with educators in the field. In view of the fact that the preliminary survey reveals many of the same obstacles that existed in 1929 when, as educational director for RCA, I sent out questionnaires to all the radio stations in the United States, and later in 1931, when the U. S. Office of Education queried some thousand school executives regarding the reception of American School of the Air programs, the following questions for study seem to me to be pertinent:

(1) What classroom preparation is being made by teachers for national broadcast programs

(2) Are all programs suited in material and method to the ages for which they are intended?

(3) If the time element, inadequate reception, inflexible curricula, and lack of electrification are obstacles to the use of radio in certain sections of the country, what can be done about developing local broadcasts through scripts and transcriptions?

(4) What advantage can be taken of the recent high frequency band assignment made to education by the Federal Communications Commission?

(5) How can the Music Educators National Conference express itself more effectively in coöperation with other educational groups so that broadcasters will make available a greater number of out-of-school music programs for children at hours when they can listen?

(6) What sort of programs for local presentation of school music organizations can be developed?

(7) Would it be advisable for the national committee to establish contact with the Federal Communications Commission in Washington, since that is the government's regulatory body, and since certain problems exist which can be settled only by legislation and regulation?

I feel most definitely that the Music Educators National Conference should exercise as much initiative in guiding the development of educational radio as it exercises in other fields of educational endeavor.

# THE LOUISIANA PLAN FOR RURAL SCHOOL MUSIC

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IN ALL OUR PLANS for developing music in the rural schools of Louisiana we have one fundamental guiding principle: that we shall, insofar as possible, provide the same opportunities in music instruction for rural children as for urban. In the elementary grades, this means that the children shall have the same chance to learn to listen to music and to sing and to read music; that rural high school students shall have opportunities to participate in choruses, glee clubs, music appreciation, and theory classes; that the schools shall supply the opportunity for rural children to learn to play instruments and give them worth-while ensemble experience. This principle implies also that music teachers shall be made available for rural children. We do not favor any scheme of teaching music that does not bring the music teacher into direct contact with the rural child.

In applying this principle in the elementary grades, we aim to supply adequate supervision with frequent visitation by a music specialist to all rural schools. In the high school grades, we aim to have all music classes meet at least two periods weekly, under a music specialist prepared for high school music teaching. In the instrumental field, we aim to place specially prepared teachers of instrumental music in direct contact with the children to teach them how to play and to organize them into bands, orchestras, and ensembles.

How do we achieve these goals? By employing competent supervisors and teachers and paying them with public funds. Fortunately, the type of school organization in Louisiana facilitates the carrying out of such a plan. Louisiana's parish system of school organization greatly simplifies the problem of promoting and organizing music instruction in the rural schools. The parish in Louisiana corresponds roughly to the county in other states. Whereas in most states the district or township method of school organization prevails, in Louisiana the parish or county system is statewide.

We have just listened to an excellent report by a teacher from a rural county in Illinois. This teacher reported how she organized the numerous small districts of her Illinois county into an efficient working music system. She reported that to effect this organization she had to make some ninety contracts with the various school boards in this single county. It is easy to see that this accomplishment called for an enormous expenditure of administrative effort. Every small school has its separate autonomous school board. In order to work out this excellent county-wide program of music instruction in Illinois, the music teacher or the superintendent had to contact every one of these ninety-odd school boards and secure from them a contract to employ the county-recommended music teachers for the ensuing year.

Under the Louisiana plan of organization this entire county with all of the schools, both city and rural, would be under one school board and one superintendent. A contract made with the parish school board would put music at once into all of the schools of the parish. The system makes for efficiency and ease of administration and accounts in large part for the rapid growth of the music program in Louisiana since it was first introduced in 1934.

Fortunately for the growth of the music program in the state, Louisiana has high standards for the certification of its music teachers. A music specialist must have a Bachelor's degree; he must also have at least fifty-five hours in music and music methods. Certification is granted in each of three

fields: vocal music, band music, orchestral music, with fairly adequate requirements for each of these certificates in the nature of defined courses.

It is not enough, however, to have properly qualified music specialists visit the schools at stated intervals. Any music program must depend for its foundation on the work of the regular room teachers. The State Board of Education, within the past six weeks, has established a standard of twelve semester hours in music for elementary teachers who carry on music instruction in their own classrooms. This is not a requirement in the sense that every elementary teacher must have twelve hours in music; it applies only to teachers who carry on the music instruction in their own classrooms. Within a reasonable length of time, this standard will be enforced, and it will be expected that every elementary teacher who is carrying on the day-by-day instruction in music, shall have met this standard. A teacher who has not met the standard, will have to have the music in her room taught by some other teacher who has met the standard. It will require several years, of course, before teachers at present in the field can meet the standard. The colleges, however, are putting it into operation in their teacher-training courses at once. Within a short time, most of the graduates from the elementary curricula of our colleges will have twelve hours in music. Ultimately there will be an adequate supply of elementary teachers who have met the music standard, so that music instruction in all elementary rooms of the state will be done every day by someone qualified to carry it on.

Question always arises as to what we do about bringing music to the small inaccessible rural schools. In spite of the fact that we wish to have all children in the State have the same advantages in music instruction, there will always be some schools on bad roads or in swampy areas which cannot be reached regularly by the music specialist. What do we plan for these schools?

One thing is to see that all such schools own a good phonograph and suitable records for the teaching of songs. The procedure of teaching music by means of phonograph records has long since passed the experimental stage. C. A. Fullerton, of Iowa, as a pioneer in this field, and many others who have followed him, have proved beyond a doubt that teachers who have no ability in music whatsoever, can carry on a song program by means of the phonograph. It must be remembered too that "inaccessible schools" are not completely inaccessible; they are so only during part of the year. There are some weeks during which they can be reached. During these times we send music specialists to the outlying schools to give the teachers suitable help.

Sometime also, it is hoped to establish radio lessons for inaccessible schools, such radio lessons to be given two or three times a week. We do not intend to develop this phase of the program, however, until every effort has been made to supply direct teaching ability. No mechanical device can take the place of the specially trained music supervisor or teacher.

In developing the instrumental program in the rural schools of Louisiana, we follow both the resident-teacher and the circuit-teacher plan. Some of the instrumental teachers are resident teachers, occasionally teaching some other subject. Most of them, however, are teachers working on circuits and traveling from one small high school to another.

We find in the instrumental field that the circuit plan is difficult to operate. It is difficult to arrange enough rehearsal time for the students to make satisfactory accomplishment possible. We have suggested as a minimum that

two rehearsals be held each week, one of these rehearsals to be given to instrumental technique in homogeneous groups, the other to be band, orchestra, or ensemble rehearsal. We find, however, that the school principals much prefer to schedule instrumental groups daily. The state of Louisiana recognizes four units in music for graduation. If rehearsal periods can be scheduled each day, then the instrumental students can earn a full unit of credit per year, and the making of the music schedule is vastly simplified. The student's progress also is greater.

For these reasons daily rehearsals are much preferred. Yet we do not have enough qualified instrumental teachers to place an instrumental teacher in each school. Even if we had them, financial resources would probably not permit the employment of so many music teachers, for it must be remembered that each rural high school to which an instrumental teacher goes, is also served by a vocal teacher who has daily vocal classes, this vocal teacher usually being a resident part-time music teacher.

We are trying an experiment in a few of our parishes this year which may offer a solution to this problem of making daily instrumental rehearsals possible in rural high schools. On the days that the instrumental teacher visits the school, the resident vocal teacher attends a number of the instrumental classes to observe the instruction given by the instrumental specialist. Then between the visits of the instrumental specialist, the resident vocal teacher carries on the rehearsals of the instrumental groups. The resident vocal teacher may not know a great deal about instrumental music; she may make some errors in her instruction. However, the instrumental specialist will be back again within a short time, at which time any errors that the vocal teacher has made because of her inexperience can be corrected.

In one or two of our parishes the experiment is being made of having the instrumental teacher give lessons to students from the outlying small schools on Saturday. The resident vocal music teacher comes to these classes along with the children. She notes what instruction is given and then carries on the rehearsals each day during the succeeding week. Such methods of teaching, of course, are not ideal, but they represent various efforts that are being made to make it possible for the children in the small schools to receive approximately the same instruction as is enjoyed by children in the larger schools.

Another problem of music in the small school, which we are making a very definite effort to solve in Louisiana, is that of making musical accomplishment at as high a level as possible for students in the small high schools. I am sure that any teacher who has worked in a small high school of forty to seventy-five students, realizes the difficulty that is encountered when attempting to develop a really fine chorus, orchestra, or band. You have in the school a few students whose performance ability is at a high level. You do not have enough of them, however, to make a really fine chorus, orchestra, or band possible. The more competent students in small high schools are constantly handicapped because they have to perform at a level lower than their best ability in order to accommodate less competent members of the organization.

We are attempting to meet this problem in Louisiana by the formation of all-parish bands, orchestras, and choruses. These are selected groups; only the best players and the best singers from each school are admitted to membership. They rehearse for varying lengths of time at central points and, in

some cases, receive special extra instruction in their parts in their local schools. To encourage the formation of this type of organization, we have established an all-parish classification in our state contest. Bands made up of players from several schools enter the all-parish classification and compete in this event. In one of our parishes having six small high schools (Jefferson Parish), the school board supplies busses every Saturday which carry the children from each school to the rehearsal point. The rehearsal is held in one school one week, in another school the next week, a third school the third week, and so on until the circuit of the parish is complete, the busses bringing the children in from each of the other schools to the rehearsal center. This plan has made possible the formation of a hundred-piece parish band, which plays very well indeed.

Such are some of the plans under way for the development of music in the rural schools of Louisiana. Much has been accomplished during the four years that the program has been under way; much still remains to be done. The attitude, however, of the people of the state, of the school officials, and of the students in the schools, is all that could be desired. I am sure that within a reasonable length of time, music in the rural schools of Louisiana will be on as high a plane as the best in the nation.

# MUSIC INSTRUCTION IN THE UNGRADED SCHOOL

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PROBABLY the least understood unit in the American school system today—at least from the viewpoint of the music supervisor—is the ungraded rural school. And yet, nowhere is the hunger for music greater, nor the response more enthusiastic than in this same little school. Just to prove this, I should like to quote some messages that have come from these schools and their teachers. One of the best ways to visualize clearly the rural school is to see it through the eyes of the teacher who has charge of it. Now, rural teachers are often isolated—far from help. And their easiest means of contact with an advisor is by mail. Because of this, those of us who work with rural school music have frequent correspondence on the subject. Some of these letters I have saved as a permanent reminder—in case I begin to wax theoretical. When I want to refresh my mind on the rural situation as it *may* be—and as it very frequently is—I reread some of these letters. For instance, here is one that came from a little, deserted mining town. The school had been closed for years. When the gold boom came, it was reopened, and families from all the far ends of the country moved in while fathers tried their hands at mining. The teacher in this school wrote:

“Dear Miss Hood: How can I teach the children in my room to sing? I have fifteen pupils and eight grades. The eighth grade boy’s voice is just changing. Ten of the pupils are monotones—six from one family just recently moved here. The trustees would like the children to sing at the music festival at the county seat in the spring, and maybe they will buy a little material to help us, although they are short of funds. I do not sing much, but we have an old phonograph. Can you help us?”

And then there was another letter which read like this: “Please send me the rule for finding *do*. We are having an argument over this; the mother of one of the children in my school says that I am not teaching this correctly. We would like your frank opinion.”

And there’s always a budget problem like this: “We cleared five dollars at a little school program. We would like to buy a book and some records. Can you tell us about a book of music stories that children could read? Also, what records and how many can we get with our money? We now have the case of records that goes with our songbooks, but we have completely worn them out. Please suggest records that could not be used for dancing so that the Farmers’ Union will not want to borrow them for dances. We have twenty pupils and all grades except the fourth.”

Everyone in the field of rural school music receives such letters as these. And they are as serious and come from as deep in the heart as anything Dorothy Dix ever received for her column “Advice to the Lovelorn.” Some of them sound crude—at least from a musical standpoint. True, they show the pioneering spirit. But after all, dare we sit back and blandly say that any teacher is crude when she can teach eight grades in one room, and when, in addition, she can be playground director and recreation leader for the entire community? In the winter, she gets the hot lunches, if there are any. She is very often her own janitor and fireman. In the west, the rural teacher often lives by herself in a little teacherage near the school. She guards the health of the children, directs their outside reading; in fact, what does she

not do? And, in comparison with her sister in the city school system, she is a highly superior teacher; she would have to be to do all that!

The world in general waxes sentimental over the old-time country school. There is a popular belief that in such a school, some kind of an elixir was distilled which developed character and stability to an extent not possible in modern schools. Many people still believe implicitly that the old-fashioned curriculum which apparently produced such good results in past generations would be far better for today's rural children, or in fact for all of today's children, than a curriculum including the fads, frills, and fancies found in the modern city schools.

But as educators, on the other hand, we have given the world to understand that all this is but foolish nonsense! We have forged ahead in our ideas on the organization of schools in general and have expanded and enriched the curriculum to meet the needs of a changing world. We have advocated the consolidation of small schools, stressing the improved educational advantages possible where this is done, as compared with what could be done in country schools. And, having done this, we have optimistically washed our hands of the one-room schools, speaking of the little red school house as an interesting memory, with the idea that because we *believe* in consolidation and are pushing it, it is an accomplished fact.

The influence of this attitude is especially strong in connection with some of the subjects we have recently come to consider to be of vital importance in the curriculum: music, art, and related vocational and cultural subjects. We have advocated them, discussed them, and worked out materials and methods for use in teaching them, all entirely from the viewpoint of the urban graded school. In connection with the planning of the work in rural music in the years recently past, I have been told many times by authorities in both rural education and music education that it is useless to plan materials or discuss methods for special use in one-room schools, since such schools are so rapidly dwindling in number and importance that they would be practically obsolete before we could issue such materials or work out teacher helps.

Statistics show the fallacy of such an idea. A survey made only two years ago showed that there were then nearly 140,000 one-teacher schools in America, with usually seven or eight grades for twenty to twenty-five pupils, while there were only 20,000 two-teacher schools, and 18,000 consolidated schools. And, nearly half of the children of the nation are in these rural schools. I mention these facts here because we need to have in mind the existing situation to be faced before we can intelligently discuss the music program possible in our rural schools. Because music instruction in consolidated and village schools can be conducted in exactly the same way as in the city schools, I am not thinking of them when I discuss music instruction for rural boys and girls. I am rather thinking of the boys and girls in the host of one-room schools scattered over the country, because they are the ones who suffered when we fastened our eyes to the star of what we wanted in schools and forgot to give attention to what we really have.

Now, several factors in the rural situation give rise to the difficulties in getting music established in the curriculum. Do you who have the work of preparing teachers—in normal schools and teachers colleges—to go into these schools know the situation? Here are some of the problems:

- (1) A one-room school including an assorted variety of ages and grades

is not an easy place in which to teach music. These schools vary in size from four or five, to thirty or more pupils, and they may include all eight grades. This means that the music class must be planned to be of interest and value to all of these children at one time, since, particularly with small enrollments, it is not feasible to divide the group for the music lesson. The teacher must keep in mind the primary, intermediate, and upper-grade groups and constantly attempt to vary the activities to interest and help all. The situation is further complicated by the fact that in such a school the schedule of classes is very full, and time is at a premium. Music is frequently slighted because the harassed and busy teacher, in a sincere attempt to organize her work to include all that is required of her, thinks of music as entirely a recreational subject, and not essential to the serious business of the schoolroom. It is possible even with eight grades in the room to get in a daily music period, but to do this requires careful planning.

(2) In most cases, the rural teacher has to solve all the problems in connection with teaching music *alone*. Where we have music supervisors for country districts, we do not worry about their work; it can easily bear comparison with any work done in city schools. But comparatively few rural teachers have help of this kind; for the scattered population in these communities cannot support special music supervisors. The only assistance most of these teachers have is obtained through letters like those quoted earlier, through some outline or course of study, and through the infrequent visits of a general superintendent or supervisor, who often have little or no musical training or interest. And the majority of courses of study will be found to outline separate work and materials for each grade, with little assistance where many grades must be combined.

(3) Rural teachers in general have not had sufficient musical training to be able to conduct the class easily. Many training schools take for granted a previously acquired background in music on the part of the students, which, as a matter of fact, is complimenting said students far too highly. Too many of these students enter normal school with *no* previous musical training, and no singing experience—they are as ignorant of the language of music as they would be of any foreign language presented to them for the first time. Yet, if they are given any sort of introductory course at all, it is designated as a "review" course, leading into harmony and advanced theory. As these students themselves say, "Now, how can we review something we have never had?" And, very often, without *any* preliminaries whatever, they are placed in a methods course, to learn how to *teach* a subject which at best is mainly a mystery to them. The methods courses, also, are usually divided into primary, intermediate, and upper-grade sections, and students are required to take only one of these. This means that it is a common thing to find a rural teacher trained for primary work, struggling with a music class including older boys or vice versa. Also it may be that she has little or no suitable equipment to assist her and that the children have never before been exposed to music of any kind! In spite of the very obvious difficulties to be met in attempting to teach a music class including a wide variety of grades and ages, few training schools anywhere make any attempt to prepare their graduates for rural school work. In fact, while we were working on a survey of the music preparation of rural teachers a short time ago, the president of one of the leading normal schools in the northwest answered caustically that in



his school they planned definitely to avoid special preparation for the rural situation, since it in no way differed from the urban situation! I have frequently wished that that good man could have the experience of teaching the music class in one of the one-room schools in which his students hold forth during their first years out of school. True, the fundamental teaching methods and materials are the same for the rural as for the graded school, but the work must be adjusted to the situation if the class includes both a six-year-old and a fourteen-year-old. Since it is a well-known fact that the majority of first year teachers go into rural schools, it seems strange that their alma maters cannot realize that preparation (or lack of it) for the work of those first years will determine the opportunity such young teachers have for success. Of course, we all know that the normal schools have a difficult situation to meet in having such a broad preparation to give to these prospective teachers, and such a short time in which to do it. But enough of them have solved the problem to show that it can be solved and these students can learn to conduct music classes!

(4) The final factor causing difficulty in rural school music is the lack of musical equipment. Because of her lack of experience and supervision, the rural teacher should have more equipment for teaching music than the town or city teacher usually needs. Too often, however, such equipment is scanty, poorly chosen, and consists mainly of materials owned by the teacher herself. Frequently, the phonographs purchased are those of ancient vintage sold to the school by citizens of the community who desire to realize something on them in order to purchase radios. Some rural schools are even so fortunate as to have a set of songbooks purchased for the use of the local P.-T.A. or Farmers' Union groups or a set of outdated music readers discarded by the schools in a neighboring town. True, we have sections of the country where rural schools are equipped with everything necessary for music instruction; but taking the country as a whole, these schools are still the stepchildren of the educational system as far as musical equipment is concerned.

Now, briefly, there are a few musical activities which the teacher in this type of school can be taught to conduct—they are feasible from the point of view of the short time allotted to music in the training school, and also from the point of view of the rural school, where they fit into the situation easily and practically. In the first place, of course, the teacher must know how to teach the children to sing. In case she has had no previous singing experience, and is unable to trust to her own voice, a phonograph and some song records are a necessity. Where the teacher does use her own voice in teaching songs, a pitch pipe is an invaluable piece of equipment for her in an isolated school, and she should certainly know how to make use of it. In our state, one of the requirements for one type of certificate for teaching in the elementary schools is a certain number of hours of musical training. Teachers who do not have this training may attempt to qualify for the certificate by passing an examination in the subject. In general, we are pleased to note that most teachers make a desperate attempt to earn the credits by taking courses, rather than by taking examinations. But a few hardy souls try the examination, and the questions are usually made with the idea of suggesting to the teacher things that she should know, and might do in her music teaching; for, obviously, it is impossible to really examine the musical ability of a candidate through a set of written questions. Therefore, one question I re-

member including in an examination was, "What is the value of a pitch pipe to a teacher?" The answer in one paper was fairly startling as evidence of the attitude of the writer toward the pitch pipe—and her understanding of it. She said, briefly and without emotion or interest, "Fifty cents."

Another activity which teachers in these schools need to know how to conduct—and can learn to conduct more easily than many others in connection with singing—is voice tuning. There are some phases of teaching which are easier to carry on in this school with its many ages and grades than in the regularly graded school, and the voice tuning (or monotone) activities fall in this class. Now, too many rural teachers, lacking the advice and help of a music supervisor, make the mistake of ignoring the nonsingers in the group, and simply teach songs to the group as a whole with the hope that gradually these children will learn to use their voices through this experience. If they can be brought to the understanding that remedial work is just as necessary in singing as it is in arithmetic or reading, they will find that the work is not difficult to conduct. The family spirit existing in a one-room school makes it possible frequently to use many voice-tuning devices with all the children—devices which would be usable only in the primary room of the graded school. I recall that my first use of such activities with a mixed group was purely accidental. I was teaching music in a small rural school in which there were eight pupils in the six grades. There was one first grader, a little boy who was a most obstinate monotone. He joined in the "fire siren" activity which we used to try to get all the voices working over a wide singing range; but while the other voices gradually learned to soar up and down, his voice always stayed on its one low note. Finally, one day I started working with him alone on the popular animal imitations. I said, "Bobby, what does the little pig say?" Without hesitation, he smiled—rather sympathetic with my ignorance—and emitted a high, piercing squeal. We made a game of it, imitating the little kitten, the baby chicks, and other familiar babies of the barnyard. Before we realized it, all the others in the room were joining in, to improve upon Bobby's imitations. This started an activity which we continued frequently, to the great benefit of all those who were learning to sing. If I had started out by saying to the eighth grade boy in that room "What does the little pig say?" he would have been insulted! But because the whole game was started by the first grader, the family situation encouraged the others to participate without embarrassment—first to assist the little boy, and later for their own enjoyment.

A would-be rural teacher can also learn to conduct rhythm work easily and successfully. This activity is particularly valuable for the rural school because it can be varied to suit the needs of the different grades included, and because it can develop the necessary control of muscle to enable the children to gain poise and relaxed grace of movement. Many rural children are awkward, clumsy, and heavy of step, only because they are self-conscious and tense. There is no activity which can do more to remedy this situation than simple, relaxing rhythm work, which can easily be combined with attention to posture and can directly develop a control of those difficult feet and arms which will allow the child to carry himself easily and to have confidence in his own appearance. And no type of music work is easier for an inexperienced teacher to learn to conduct than this same rhythm work—making big free movements in time to music, marching, stepping, skipping,

dancing, playing in a rhythm band. These and also the simpler eurythmic activities are popular with the children, and they lay a fine foundation in music understanding.

Then there are listening lessons—and with a phonograph and a few good records a rural teacher can acquire self-confidence in connection with teaching music. She finds that the class enjoys this work and that she can, by study, present a worth-while and fascinating lesson. And the carry-over of this confidence she gets, into the singing class, is interesting to watch.

There are many other possible music activities for the one-room school: music reading is a very feasible type of work. It is successful even with a wide variation in ages in the class; although, of course, the older pupils accomplish more than the younger ones. No requirement as far as reading is concerned needs to be made for the little folks. They listen and join in with the others whenever they can, and in between times, they amuse themselves with scrapbooks, pictures, or sand-table projects in connection with music. And it is amazing how much music reading they learn in this way. Then some rural schools have choirs and choruses; band, orchestra, and piano classes; harmonica bands, and a variety of other projects. Many of these require outside help, but several are easily carried on by the inexperienced room teacher.

In other words, even though the rural school music situation may seem at first glance to be strange, unwieldy, and hopelessly complicated, it is really a field for fascinating work. These children can and will learn music, and these teachers can and will teach it, provided we as music supervisors—and teacher trainers—are willing to see they get a little inspiration and practical background for the work. These schools are the greatest challenge and opportunity in school music today. Naturally, we will all work for consolidation and for better educational advantages for the children. But meanwhile, if we train teachers for the schools we have today, and not for the visionary ones we would like, then we will have a music-conscious rural school group ready for the special advantages to be offered by the larger schools of the future. General educators will never take seriously the problem of music for rural school children until music educators themselves are sufficiently interested to take it seriously. Whatever your work in music education may be, this unique school situation deserves your help and attention.

# MUSIC IN RURAL EDUCATION

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IT SEEMS an anachronism—as we gather this year in celebration of one hundred years of music education in America—that we should have put our eggs in one basket to such neglect of rural music education; that, as we review the remarkable progress of music education in America, we should find ourselves so close to the beginning of our endeavor in rural activity.

The necessity of our rural areas has grown until now it presents the music educator with both problems and responsibility: Responsibility, because more than half of our national school population attends our rural schools, and this large percentage of our forthcoming citizenry is entitled to a high type of educational and cultural opportunity. Problems, numerous, it is true, but not insurmountable, for the possibility and practicability of rural music education are being demonstrated in many areas of our nation.

I realize that music education, like all other educational activities in rural areas, is conditioned by the social, economic, and regional characteristics of each local community. However, I believe that, taking local factors into account, every program of rural music education should be based upon sound and progressive educational and social philosophy, and should be developed through the recognizedly legitimate procedures of music education generally.

I believe it is a mistake to condone, to deplore, and to accept the idea of inferiority in rural musical ability. The musical capabilities of the rural child are no less than those of his city cousin. The deficiency lies at the door of our music education programs—or lack of them.

We are too easily satisfied with mediocrity. We should expect high standards of achievement from our rural schools. We should base our rural music work upon the highest tenets of music education generally. Beautiful music work, both choral and instrumental, can be accomplished in rural areas.

The needs of the rural program of music education are twofold: (1) Sound organization and financing—usually accomplished by the union of several districts in contracting for instruction, or the centralization of the program throughout a given area such as township or county; (2) Professional, thoroughly trained teachers and supervisors.

And now—because one has no right to make such statements without the substantiation of experience, and because our chairman's first request was for a delineation of our Winnebago County Program—I hope by illustration to put some props under the foregoing hifalutin declarations.

Winnebago County, Illinois, lies along the northern boundary of the state. It is an agricultural area, given to dairying and small grain. There are five or six small villages and one city of a hundred thousand within the county.

Our music program is financed by the County Music Fund, centralized in the office of the county superintendent of schools, Irving F. Pearson. Three music services are offered, each including the music curriculum, all music services of the county office, and privileges of participation in the various county festivals. A school district purchases such service as seems advisable in view of the qualification of their own teachers, and their economic status. They may subscribe to only four visits a year, to a monthly supervision, or to weekly service by the music teachers. The cost of each of these services

is built upon a lesson rate of at least two dollars an hour. The usual one-room school visit is at least one hour, the two-room schools receive one quarter day, and all others thirty minutes per classroom. This service is most active in the actual country areas, with advisory supervision in the villages, most of which employ their own music teacher.

In April, as soon as local elections are over, the county office sends copies of the music contract card, listing each service and its cost to all school boards in the county. These contracts, signed by a majority of local board and accompanied by at least a substantial part of the subscription, are due to be returned to the county office by July 1. Thus, the supervisor is enabled to build the music curriculum during the summer months, and to employ the necessary music teachers in advance of the school year.

The music curriculum is a very important part of the setup. Each year's music work is developed upon a basic theme which allows of direct integration with at least one of the other school studies, i.e., American music, in connection with history and literature; folk music, during the year when new geographies were being introduced.

In making the curriculum, six divisions are considered: rote singing; music theory, including song study, observation, and sight-reading; music appreciation; instrumental activity; creative activity, ranging from singing itself to the composition of songs; and projects and public relations.

In the field of rote singing, voice care is definitely considered, including training of nonsingers and guidance of the older boys. Music appreciation is of necessity closely interwoven with all our activity, particularly our rote work. It involves a knowledge of the background of the music sung, an appreciative interpretation, and the development of discrimination as well as the ability to listen to music. Conscientious attention to ear training, solfeggio, and the development of notation seem demanded by the children themselves, after a brief period of rote singing. Part singing is expected, and necessary, in groups where the boys' voices are unstable. Each school is encouraged to develop some instrumental project. There are rhythm bands, harmonica bands, flageolet groups, fiddlette classes, melody bells, and piano classes among our one-room schools. As yet we have no school orchestras in our one- and two-room schools, but we are working in that direction.

The rural music program can be a very creative undertaking. Rural children are unsophisticated, yet very responsive; and the field is so new that the music educator finds no stodgy precedents of routine or procedure. He starts with a clean slate. He may build his program in accordance with the highest standards of musical achievement and the most advanced of educational philosophies. Moreover, the rural school is so closely related to the rural home and community, that any project of the school may become a very definite social force in the community. We have in our one-room schools the very situation which our most progressive educators try to set up: an informal, coöperative, school society. Here we may encourage individual activities—dramatization, folk dancing, melody making, eurythmics—any or all of the practices suggested in creative music procedure. Our groups are small, easily stimulated, and it is possible to give much individual attention.

Music study is much facilitated by the County Record Library of several hundred fine records, largely donated by the local radio station, WROK; and the County Library of Supplementary Music Readers and Reference Books.

This library is financed by a voluntary assessment of two dollars per district which brings in about two hundred dollars a year. This money purchases books which are loaned into all school districts, as needed.

The problem of teacher training which is so noisome in many areas has been met in part by the music curriculum, and has been further reduced by the organization of a Winnebago County Rural Teachers' Chorus, which meets once a month for dinner and an evening of study and discussion, under the leadership of the supervisor. These dinners, held in private dining rooms of some restaurant, or in the church parlors of some community, are social occasions to most of our teachers, and are usually attended by something like fifty teachers.

The culmination of the work comes in our program of projects and public relations which features occasional performances for the County Parent-Teacher Association, the State or County Grange, and for incidental radio programs.

Two important festivals are held each year: the Christmas Festival of the Air, presenting a select chorus of three hundred in broadcasts from the lobby of a downtown hotel; and the Spring Festival, held outdoors, and allowing all to participate. These outdoor festivals are attended by some seven or eight thousand persons.

The development of a program of music education for any rural community demands both the highest educational idealism and the most practical realism. It can be done!

# REPORT OF THE COMMITTEE ON RURAL SCHOOL MUSIC

EDITH M. KELLER

State Supervisor of Music, Columbus, Ohio



[Note: At the close of the biennial term 1936-1938, the following report was submitted by Edith M. Keller, Chairman of the Rural School Music Committee. In the preparation of this report, Miss Keller was in contact during the two-year period with Sectional Conference chairmen of the Rural Committee, each of whom was responsible for a report from the states in each of the Conferences. State Committees, in turn, reported to the chairmen of the Sectional Conferences. Preliminary to the final report, meetings were held at each of the Sectional Conferences in 1937. This final report submitted at the St. Louis meeting presents interesting statistics on the status of rural school music at the time the information was made available to the Committee. The names of Sectional Conference and State Committee representatives who assisted Miss Keller are given in the report.]

## CALIFORNIA-WESTERN CONFERENCE DIVISION

*Chairman:* Paloma P. Prouty

County Supervisor of Music, Riverside, California

Arizona.....Letty Patterson, *Chairman*

California.....Paloma P. Prouty, *Chairman*

Nevada.....Ernest C. Vocelka, *Chairman*

### Arizona

No State Supervisor

One-teacher elementary schools.....	145
Two-teacher elementary schools.....	76
Three-teacher elementary schools.....	29
One-three-teacher high schools.....	10

No figures are available in the office of the State Department of Education as to the number of rural schools which have music instruction. There are no special teachers and if music is taught it is done by the classroom teachers. Arizona has a state course of study in vocal music but it does not emphasize the rural phase. There is no legal or State Department requirement for the teaching of music and no specific amount of time is recommended for it. The text, *Singing Days* has been adopted for rural schools. Radio functions vary little in the music program, and the phonograph to a somewhat greater extent.

Arizona has 14 counties. Only one has a county music festival and this is primarily for the larger schools. Sectional events are held in four counties—Pima, Yavapai, Coconino, and Graham.

There is a four-year requirement for the training of the music supervisor or teacher with 30 semester hours in music, and a four-year course for the elementary teacher with 9 semester hours in music.

Very little coöperation exists with the Parent-Teacher Association, Federation of Music Clubs and various educational associations. The State Department of Education assists by sending references and suggestions. The three state teachers colleges train teachers.

[Report submitted by Chairman Letty Patterson, Box 331, St. Johns, Arizona.]

### California

No State Supervisor

One-teacher elementary schools.....	1461
Two-teacher elementary schools.....	471
Three-teacher elementary schools.....	276
One-three-teacher high schools.....	8

All music is taught by the classroom teacher with the exception of the one- to three-teacher high schools in which there are special music teachers.

A very fine program is in operation in the rural schools of California. The teaching of music is required by law with a recommendation of 120 minutes per week. There is a new state course of study which places great emphasis on the rural phase of music. An attempt is under way to improve the instrumental work and remarkable progress has been noted in some counties.

There are no combined state-wide rural activities, although festivals, concerts, and contests are prevalent in all counties which have music supervision. There are 58 counties in the state, 23 of which have county supervisors. Ten have county-wide festivals and 8 have district or small group events.

Radio education is a valued part of the music appreciation work. Most schools are doing fine preparatory and follow-up work on the Standard School Broadcast and other broadcasts. A large percentage of the rural schools have radios and a number are checking on student listening outside of school. The phonograph is widely used in all counties. Most county libraries furnish records to the schools which belong to the county library system. Music memory lists are also available.

Some of the special features in the state are increased interest in instrumental instruction, elective choruses in the upper grades, a program of newspaper publicity designed to acquaint the public with music activities in the schools, and emphasis on creative music.

The requirement for the music teacher or supervisor is a Bachelor's degree with a minimum of 16 semester hours in the fields of English, Science, Social Studies, and Physical Education; and a minimum of 40 semester hours in music. Increased emphasis is placed on the training of the elementary teacher with stress on the presentation of music as a thing of beauty. California is looking eagerly to the day when adequate music training for the classroom teacher will be a definite requirement.

Excellent coöperation exists with Parent-Teacher Associations, the State Federation of Music Clubs, the State Department of Education, state education and music education associations. Some counties report splendid coöperation with the Grange. A number of the colleges and universities coöperate in sponsoring clinics, festivals, and demonstrations.

[Report submitted by Chairman Paloma P. Prouty, County Supervisor of Music, County Superintendent's Office, Riverside, California.]

### Nevada

#### No State Supervisor

One-teacher elementary schools.....	180
Two-teacher elementary schools.....	81
Three-teacher elementary schools.....	10
One-three-teacher high schools.....	18

The music work in these schools is taught by the classroom teacher. The teaching of music is required both by law and state department standards with a recommendation of a minimum of 15 minutes per day. A state course of study gives emphasis to rural music, particularly vocal.

There is no state-wide rural music activity. Nevada has 17 counties, none of which has county supervision, county or district music festivals. One is held annually for cities and the larger rural schools. Radio functions very little except in the homes and only about one-fourth of the schools have phonographs. The state is becoming more music conscious and instruction in the rural schools is receiving more attention.

There is no state requirement for the training of music supervisors and



teachers; one to two years of normal work with four semester hours in music is required for all classroom teachers. Rural teachers must take a state examination which includes music.

Nevada has no state Parent-Teacher Association and few schools have local ones. The State Federation of Music Clubs is much interested in the music education program but should stress the rural more than it does. State education associations are greatly in favor of music and coöperate in every way possible.

[Report submitted by Ernest C. Vocelka, Elko, Nevada.]

#### EASTERN CONFERENCE DIVISION

*Chairman:* M. Claude Rosenberry

State Supervisor of Music, Harrisburg, Pennsylvania

Connecticut .....	No report
Delaware.....	Glenn Gildersleeve, <i>Chairman</i>
Maine .....	No report
Massachusetts .....	No report
New Hampshire.....	No report
New Jersey.....	Corinne Woodruff, <i>Chairman</i>
New York.....	No report
Pennsylvania..	M. Claude Rosenberry, <i>Chairman</i>
Rhode Island.....	No report
Vermont .....	No report

#### Delaware

Glenn Gildersleeve, State Supervisor

One-teacher elementary schools.....	96
Two-teacher elementary schools.....	25
Three-teacher elementary schools.....	30

Delaware has three counties with a county supervisor and several traveling music teachers in each. The regular classroom teachers are required to teach music under supervision. A state course of study emphasizes rural music, in both the vocal and instrumental fields. Class lessons on instruments, the opportunity to participate in orchestras, bands, and ensembles, are a definite part of the program. The State Department of Education has set a minimum of 60 minutes daily for music. A phonograph and records are available in each school and practically in every classroom. At least 30 minutes is spent each week in listening to records. Eighty per cent of the children have radios and on the average the children listen about 18 hours to radio programs outside of school. There is an attempt to coördinate this with the work in schools insofar as possible.

A special feature of the state program is the integration of music with other elementary subjects in the curriculum. Music activity work and emphasis on rhythm are encouraged. Song records are used to a great extent in teaching both melody and part songs. The state sponsors festivals in which elementary grades and high schools participate. Many of them grow out of integrated units of regular class work. Art is emphasized in connection with music.

The rural music program is outstanding and has capable state supervision. Special teachers are secured from out of the state. The elementary teacher is required to take a four-year course with six semester hours of music. The adult education program in Delaware is well-organized and music plays an important part in it. Little if any coöperation exists between Parent-Teacher Associations, the State Federation of Music Clubs, Grange, and Farm Bureau groups.

[Report submitted by Chairman Glenn Gildersleeve, State Supervisor of Music, State Department of Education, Dover, Delaware.]

### New Jersey No State Supervisor

One-teacher elementary schools.....	283
Two-teacher elementary schools.....	245
Three-teacher elementary schools.....	54

New Jersey has 21 counties, 7 with county supervisors of music. There are 91 supervisors and 267 teachers of music. A committee is at work on a state course of study which will provide a balanced program in both vocal and instrumental music. The State Department of Education requires the teaching of music. The music supervisor or teacher must have a degree and the elementary teacher a three-year course with 6 semester hours in music.

There are no state-wide rural music activities. Fifteen counties sponsor county festivals or contests and there are many small group events. Under the guidance of the State Association, summer schools for vocal and instrumental work have been established in each county. This will aid greatly in counties where teachers have been unavailable. The radio and the phonograph function to a large degree in the consolidated schools and the phonograph particularly in the rural ones. The State Teachers College at Trenton is placing special emphasis on rural music. Splendid coöperation exists with Parent-Teacher Associations, Farm Bureau, Grange, state music and education associations.

[Report submitted by Chairman Corinne R. Woodruff, 284 Richmond Avenue, South Orange, New Jersey.]

### Pennsylvania

M. Claude Rosenberry, State Supervisor

	Music Taught	Music Teachers	Classroom Teachers
One-teacher elementary schools.....	5,855	4,500	1,500
Two-teacher elementary schools.....	870	700	400
Three-teacher elementary schools.....	150	125	100
One-three-teacher high schools.....	200	150	50

Music has been required by law in the elementary schools since 1921. The State Department of Education requires that it be offered in the high school. One hundred minutes a week is recommended as the minimum. A state course of study outlines a balanced program in vocal and instrumental music. One is in preparation for the rural schools.

Pennsylvania is one of the pioneers in state music supervision. Well-organized and motivated programs in vocal and instrumental music are in operation in 650 consolidated schools. There is a four-year requirement for the training of the music supervisor and teacher and a three-year minimum period for certification for the elementary teacher. Special emphasis is given to training for rural situations.

There are state-wide rural music activities such as high school contests. Approximately half of the counties conduct independent activities. Pennsylvania has 67 counties, none of which has a county supervisor of music. Thirty-five of the counties have county-wide festivals; 55 have high school contests and 20 have similar elementary events. Thirty have smaller group activities.

The radio and phonograph are used as aids to teaching. The radio is recommended by the State Department of Education by proceeds under local option with minority participation.

There is active coöperation with Parent-Teacher Associations, Federated

Music Clubs, and state education associations. The Farm Bureau and Grange are particularly helpful in sponsoring 4-H Clubs and Future Farmers of America musical groups. The colleges and universities are very coöperative and sponsor clinics, festivals and concerts in rural schools. The state has a well-organized teacher-training program.

[Report submitted by Chairman M. Claude Rosenberry, State Supervisor of Music, State Department of Education, Harrisburg, Pennsylvania.]

#### NORTH CENTRAL CONFERENCE DIVISION

*Chairman:* Edith M. Keller

State Supervisor of Music, State Department of Education, Columbus, Ohio

Illinois.....	Mrs. Harriet H. Hester, <i>Chairman</i>
Indiana.....	Paul E. Hamilton, <i>Chairman</i>
Iowa.....	C. A. Fullerton, <i>Chairman</i>
Michigan.....	Josephine Kackley, <i>Chairman</i>
Minnesota.....	H. W. Arentsen, <i>Chairman</i>
Nebraska.....	Lytton S. Davis, <i>Chairman</i>
North Dakota.....	Ethel I. Evingson, <i>Chairman</i>
Ohio.....	Edith M. Keller, <i>Chairman</i>
South Dakota.....	Reva L. Russell, <i>Chairman</i>
Wisconsin.....	Monie B. Archie, <i>Chairman</i>

#### Illinois

##### No State Supervisor

	(Actual No.)	(No. reported)
One-teacher elementary schools.....	10,000	4,246
Two-teacher elementary schools.....	533	221
Three-teacher elementary schools.....	261	109
One-three-teacher high schools.....	222	97

Of the number reported, the following facts have been secured:

		Music	Taught by:	
			Music teacher	Classroom teacher
One-teacher elementary schools.....	4,246	2,206	561	1,645
Two-teacher elementary schools.....	221	164	57	107
Three-teacher elementary schools.....	109	80	52	28
One-three-teacher high schools.....	97	59	27	82

A state course of study, available September 1, 1938, emphasizes vocal music for rural schools. State Department standards recommend the teaching of music, but there is no definite specification as to the amount of time.

Illinois has 102 counties, 12 of which have county supervisors of music. Many of the others have special music teachers. Several counties have outstanding county developments, particularly Winnebago. Twenty have all-county festivals and 7 have smaller group events. The state has no state-wide music activities. The State Fair Association sponsors massed rural choruses. The radio and phonograph are not widely used. A radio committee is at present making a survey.

Music teachers and supervisors are required to have four years of training. There is a two-year period for the elementary teacher, with no music requirement. Some coöperation exists with Parent-Teacher Associations. The colleges and universities are showing interest and a number of progressive county superintendents are encouraging an organized program.

[Report submitted by Chairman Harriet H. Hester, County Supervisor of Music, Court House, Rockford, Illinois.]

## Indiana

No State Supervisor

This report is based on a questionnaire which was sent to the 92 county superintendents of schools. Eighty-six replies were received.

	Music	Taught by :	
		Music teacher	Classroom teacher
One-teacher elementary schools.....1,184	428	55	373
Two-teacher elementary schools..... 345	193	67	126
Three-teacher elementary schools..... 115	91	46	45
One-three-teacher high schools..... 62	38	18	20

Music is required by law and the State Department of Education specifies the amount of time which should be devoted to fine arts. Assuming that music is to have half of it, the time allotment per week is as follows: Grade 1, 25 minutes; Grades 1-6, 75 minutes; Grades 7-9, 70-110 minutes.

There is a state course of study in vocal and instrumental music, but it makes no special provision for the rural phase. From 10 to 15 per cent of the schools have radios and phonographs. There is increased interest manifested in the radio.

Seven of the 92 counties have county supervisors of music, three of which are instrumental. There are no state-wide music events. Thirty-eight counties have all-county festivals.

A requirement of four years of training is in effect for the music supervisor and teacher, with 60 semester hours of music for the supervisor and 26 for the music teacher. The elementary teacher-training period is two years in which there is 2 $\frac{2}{3}$  semester hour requirement in music.

The State Federation of Music Clubs sponsors vocal solo and group contests. The State Department of Education is promoting music by the inspectors who encourage it when visiting the rural schools. Many county superintendents are showing interest in an organized county program.

[Report submitted by Chairman Paul E. Hamilton, Warren Central High School, Rural Route No. 10, Box 332, Indianapolis, Indiana.]

## Iowa

No State Supervisor

One-teacher elementary schools.....9,119
Two- and three-teacher elementary schools.1,461

Music is taught in all rural schools by the classroom teachers. A state course of study makes special provision for vocal music. The instrumental is a later development and is carried on only in certain counties. Music is required by law and by State Department standards although there is no definite time allotment recommended. This varies in different schools. The Iowa Chorus Plan, inaugurated by C. A. Fullerton, provides for the teaching of music by means of the phonograph and a planned series of records.

Iowa has 99 counties, but none has a county supervisor of music. Approximately 50 have county-wide festivals and practically all of them have district or small group events. Two state music festivals have been conducted at the State Fair with three to four thousand singers in each, representing the rural schools of the state. The county music festival is becoming a definite part of the regular county program. The radio, because of lack of electricity, does not function in many rural communities.

The music teacher is required to have a major in music. The elementary teacher has a two-year period of training with 3 semester hours in music.

The rural teacher must complete a one-year course offered in one of the state teachers colleges.

The Iowa State Teachers Colleges bring music to county groups of rural teachers and present many music broadcasts. Splendid interest and coöperation exist between Parent-Teacher Association and the State Department of Education. A music program is presented to the county superintendents at their annual summer meeting.

[Report submitted by Chairman C. A. Fullerton, Iowa State Teachers College, Cedar Falls, Iowa.]

### Michigan

#### No State Supervisor

The following figures are based on replies from 62 counties out of 83:

One-teacher elementary schools.....	4,250
Two-teacher elementary schools.....	320
One-three-teacher high schools.....	360

In the one-teacher schools 3,035 have music, 538 have special music teachers and 2,317 depend on the classroom teacher for music. There are 538 rural music teachers in the state. Michigan has 83 counties, several of which have county supervisors of music. There is a limited state course of study which makes some provision for vocal music. The teaching of music in the schools is optional. State-wide music events are sponsored. A survey shows a limited use of the radio and phonograph in the rural schools.

Michigan State College Extension Service, under the auspices of the Music Department, sends out three trained supervisors who contact one third of the schools mentioned in this report. Festivals, including singing, folk dancing, instrumental music, and appreciation, are given in the spring.

The Parent-Teacher Association shows interest in rural music; the State Federation of Music Clubs sponsor contests in applied music; the Farm Bureau gives some aid to adult groups, and the State Teachers and Music Teachers Associations are actively interested. The colleges and universities aid in promoting clinics, festivals, broadcasts, and in training teachers. The rural committee of the Michigan Music Education Association is making recommendations for a rural curriculum, and for procedures.

[Report submitted by Josephine Kackley, Michigan State College, East Lansing, Michigan.]

### Minnesota

#### No State Supervisor of Music

One-teacher elementary schools.....	6,695
Two-teacher elementary schools.....	555
One-three-teacher high schools.....	10

Music in all of these schools is taught by the classroom teacher. The State Department of Education requires the teaching of music with a recommendation of 50 minutes per week. There is a state course of study with some emphasis on rural music.

Minnesota has 87 counties, none of which has a county supervisor of music. Twenty-one of the counties have county-wide festivals and 10 have small group events. There is a growing interest in the festival and contest although the work is in no way supervised or standardized. Very few of the schools have radios. About 1,300 have phonographs, an average of 20 to the county.

The music teacher is required to have two years of training and the elementary teacher one year, with a minimum of 4 semester hours in music.

Some coöperation exists with Parent-Teacher Associations, adult education groups and some with the colleges and universities which sponsor festivals.  
[Report submitted by Chairman H. W. Arentsen, Alexandria, Minnesota.]

### Nebraska

#### No State Supervisor

One-teacher elementary schools.....	6,027
Two-teacher elementary schools.....	109
One-three-teacher high schools.....	292

Practically all of the work in these schools is done by the classroom teacher with the exception of a few music teachers in the high schools. There is a state course of study in vocal music with some emphasis on the rural phase. Music is recommended by State Department standards, although no specific time requirement is suggested.

Nebraska has 93 counties, none of which has a county supervisor of music. Six counties have county festivals and approximately 45 have small group events. In 1937 there was a state rural chorus at the State Fair. The radio is not used to any extent in the rural schools, but the phonograph plays an important part in music instruction. The Fullerton Choir Plan is the basis for the rural music program. One of the outstanding features of the state music work is the development of the county chorus.

The music teacher is required to have two years of training. That of the elementary teacher varies, with a minimum of two semester hours in music.

Little or no coöperation exists with Parent-Teachers Associations, the State Federation of Music Clubs, the State Teachers Association and the County Superintendents Associations. The colleges and universities show little interest in rural music. The Nebraska Music Education Association has been recently organized and some help is expected from this source.

[Report submitted by Chairman Lytton S. Davis, Supervisor of Music, Omaha, Nebraska.]

### North Dakota

#### No State Supervisor

The twenty-fourth biennial report of the State Superintendent of Public Instruction gives the following figures:

One-teacher elementary schools.....	4,077
Three-teacher elementary schools.....	180

A questionnaire to the 53 county superintendents brought 35 replies, with the following information:

One-teacher elementary schools.....	2,357
(1,965 music teachers, 392 class room teachers)	
Two-teacher elementary schools.....	113
Three-teacher elementary schools.....	50
One-three teacher high schools.....	135

There is a state course of study for vocal music in rural schools. The teaching of music is urged by the State Department of Education with a recommendation of 30 minutes per week. It is required in some counties with a greater time allotment. Two of the 53 counties each has a field deputy with a major in music, and two part-time assistants. Twenty-seven counties have festivals and 10 have small group events. A few of the schools have radios and a much larger number have phonographs.

Some of the outstanding features of the rural music program are elementary festivals, county choirs, in which there have been two groups of 500

voices, one annual county choir broadcast, one pageant, and district get-togethers. The University of North Dakota sponsors a state contest.

The training period of the music teacher or supervisor is four years and that of the elementary teacher two. In both curricula the amount of music varies. The State University requires more than the Teachers Colleges.

Parent-Teacher coöperation is splendid in six counties. The State Federation of Music Clubs has a state chairman who promotes rural music. Each club in the state is asked to include rural music projects in the year's work. The university and teachers colleges promote clinics and festivals and one institution sponsors concerts and music broadcasts for rural schools.

The survey reports that there are 23 county superintendents with enthusiasm and interest and who show initiative in the promotion of rural music. Seven require daily teaching of music and eleven strongly urge it. There is a recognized need for more trained teachers in order that the work may progress more rapidly. This in turn will provide better material for the colleges and universities.

[Report submitted by Chairman Ethel I. Evingson, County Supervisor of Music, Court House, Fargo, North Dakota.]

### Ohio

Edith M. Keller, State Supervisor

		Taught by:	
		Music Teachers	Classroom Teachers
One-teacher elementary schools.....	1,481	589	340
Two-teacher elementary schools.....	419	257	90
Three-teacher elementary schools....	201	160	22
One-three-teacher high schools.....	78	66	11

Ohio has two courses of study in music, one for one- and two-room schools, and one for Grades I-VI, and high school standards, all of which stress vocal and instrumental music with emphasis on the rural phase. Music is considered an integrated part of the school curriculum. The teaching of it is not required by law, but the Department has for years recommended it. In the 1937-1938 high school standards, an offering of one unit is required in every high school, with a minimum of 90 minutes per week. Two units are recommended and more will be accepted toward graduation. One hundred minutes per week is recommended for the elementary grades and a minimum of 75 in the one-room schools. In the new elementary school standards (now in preparation) music will be a required offering in the elementary school. A large percentage of the rural schools have radios and participated in the programs of the Ohio School of the Air until its discontinuance in 1937. The phonograph is widely used and many counties have county libraries of records.

Ohio has 88 counties, 9 of which have county music supervisors employed as assistant county superintendents. Practically all of the counties have organized music teachers associations. These groups sponsor all-county music events and a number have county courses of study. There are 903 music teachers in the county districts. Sixty-four counties have all-county festivals, 36 have district events and 20 have both all-county and district activities. Both elementary and high school groups are included in some. Only five counties do not sponsor county or district festivals although there are some local music events of interest.

One of the most outstanding developments is that of the growth of the music festival. Interest and enthusiasm are increasing and decided improvement is noted in the type of material used and in performance. Some of the

festival programs grow out of regular classroom work and culminate in a pageant of nations, a Christmas festival portraying the story of the Nativity, or a folk-sing and dance event. Guest conductors and adjudicators are used in a number of them. Artists, soloists, community and group singing, and occasionally a Mothersingers Chorus are interesting features. Thousands of children have had valuable and challenging musical experiences as a result of these events and community interest and appreciation have increased as a result.

For 10 years an All-State Chorus and an All-State Orchestra, for which rural students were eligible, were sponsored by the State Department of Education and the Ohio Education Association. Later the events were taken over by the Ohio Music Education Association which now sponsors district and state competition festivals in vocal and instrumental music. Many rural schools participate.

The music teacher is required to have a degree with a major of 60 semester hours in music. The new certification law requires a Master's degree and experience for a supervisor's certificate. The present requirement for the elementary teacher is two years with 3 semester hours in music. This will be changed to four years beginning September 1, 1938, with a minimum of 6 semester hours in music.

Excellent coöperation exists with various state groups. The Ohio Congress of Parents and Teachers has published a bulletin "Art and Music Education" which outlines plans for parent participation and parent education in music, which has resulted in ardent parent support for it. The Ohio Federation of Music Clubs is likewise active in promoting and encouraging the program. Both have aided in constructive school legislation. The Grange and Farm Bureau help by sponsoring 4-H Clubs and F.F.A. musical organizations. They have appeared on programs for state and national conventions of their respective organizations. The State Education Associations, County Superintendents Associations, and Adult Education groups have shown splendid interest and have given support. Many colleges and universities have aided remarkably by sponsoring clinics, contests, festivals and demonstrations. Their faculties have given time and effort in serving as guest conductors and adjudicators and in setting up standards.

[Report submitted by Chairman Edith M. Keller, State Department of Education, Columbus, Ohio.]

#### South Dakota No State Supervisor

One-teacher elementary schools.....	4,318
Two-teacher elementary schools.....	118
Three-teacher elementary schools.....	30
One-three-teacher high schools.....	431

All of the music in these schools is taught by the classroom teacher. There is a state course of study in vocal music with emphasis on the rural phase. Music is a required subject, but no specific recommendation is made as to the amount of time. South Dakota has 69 counties. A very small percentage of the schools has radios although there are between 2,000 and 2,500 phonographs.

There is no state department requirement for the training of music teachers. This varies with the different institutions of higher education. That of the elementary teacher varies from 6 weeks to 2 years, depending on the type of certificate granted with no requirement in music.

[Report submitted by Chairman Reva Russell, Aberdeen, South Dakota.]



# Wisconsin

## No State Supervisor

State records give the following facts:

One-teacher elementary schools.....	6,201
Two-teacher elementary schools.....	443
Three-teacher elementary schools.....	273
One-three-teacher high schools.....	293

Information from 69 of the 71 counties, however, is more significant:

	Taught by:	
	Music Teachers	Classroom Teachers
One-teacher elementary schools.....	180	5,655
Two-teacher elementary schools.....	50	461
Three-teacher elementary schools.....	23	148
One-three-teacher high schools.....	28	115

The State Department of Education has elementary supervisors, a number giving special attention and encouragement to music. Maybell Bush has done much along this line. Wisconsin has a state course of study in vocal music which emphasizes the rural phase, with a requirement of 75 minutes per week. There are 71 counties. Fifteen have county supervisors of music, four of whom give their time exclusively to music. County-wide music festivals have from 175 to 2,400 participants. Forty-three counties held such events in 1938 affording worth-while musical experiences to about 28,500 children. There are 31 district and 12 small group events. The festival plan has been well established over a period of 6 years. A number of counties have held them for a period of 10 years. The state sponsors district and state contests for band and chorus in which the rural high schools participate.

The training of the music teacher and supervisor is four years with half of the work in the academic field. The elementary teacher has a two-year requirement with the amount of music determined by the institution.

The radio plays an important part in rural education in Wisconsin. The University Station WHA, under the direction of Edgar B. Gordon, broadcasts regularly. Schools in all parts of the state are enrolled. Six hundred schools listen regularly and receive systematic training in vocal music, while over 300 are enrolled in the appreciation course. A total of 12,892 students are participating. A music festival is conducted in connection with the radio music classes. The phonograph is widely used in teaching music.

There is no state-wide organized parent-teacher program. Local groups aid in the purchase of equipment and the services of special teachers. The Wisconsin Federation of Music Clubs is conducting a survey of rural music in an effort to secure legislative action for a more effective program in the state. Rural groups work through 4-H Clubs and conduct an annual festival. An appreciation lesson is broadcast once a month. The elementary supervisors in the State Department of Education work to interest county superintendents and to encourage music. The University of Wisconsin is very active in promoting an interest in rural music by sponsoring festivals, contests, clinics, broadcasts and the like. Students are encouraged to train for the rural field. Other colleges and universities are showing interest. The county normal schools train for rural music and devote about 48 class lessons to it.

[Report submitted by Chairman Monie B. Archie, Supervising Teacher, Ellsworth, Wisconsin.]

## NORTHWEST CONFERENCE DIVISION

*Chairman: Marguerite Hood*

Montana State University, Missoula, Montana

Idaho.....*Berenice Barnard, Chairman*Montana.....*Marguerite V. Hood, Chairman*

Oregon.....No report

Washington.....*Mira E. Booth, Chairman*

## Idaho

No State Supervisor

One-teacher elementary schools.....667

Two-teacher elementary schools.....183

Three-teacher elementary schools.....83

All music in the rural schools is taught by the classroom teacher. There is no regular state course of study, although a bulletin is sent each fall from the state superintendent's office outlining a minimum program of vocal music, with a recommendation of 15 minutes per day.

Idaho sponsors state-wide high school contests and festivals. There are 44 counties, 30 of which have county music festivals. Practically all of the one- and two-room schools have a phonograph or piano. Radio functions in a limited way because of the mountains. The Idaho Chorus Plan originated in 1932 from the state superintendent's office. It provides for the teaching of music with phonograph records. It has been a great stimulation to music in the rural schools.

Teachers of music are required to have a music education degree. The training period of the elementary teacher is two years with no specific courses recommended in music.

The State Department of Education is interested and eager for growth in the music program. The circuit plan could easily be developed within a 50-mile radius. The colleges and universities promote clinics in the summer and one normal school broadcasts a weekly lesson.

[Report submitted by Chairman Berenice Barnard, University of Idaho, Moscow, Idaho.]

## Montana

Minerva M. Bennett, State Supervisor

One-teacher elementary schools....About 2,500

Two-teacher elementary schools.... " 100

Three-teacher elementary schools.. " 75

One-three-teacher high schools..... " 150

Music in these schools, with few exceptions, is taught almost entirely by classroom teachers. The State Department of Education requires the teaching of music with the recommendation of one hour per week. There is a state course of study with emphasis on the vocal phase of rural music. Very little development has been made in the instrumental field.

Montana has 55 counties, not one of which has a county supervisor of music. Approximately 20 have county festivals and 25 have district or small group events. The state sponsors no state-wide activities, although there are large festivals held in several places. A two-year period of training is required for the elementary teacher with 4 quarter hours of music.

Interest has developed rapidly since the inauguration of state music supervision. There has been increased interest in the scope of musical activities and in the amount of equipment. The radio and phonograph are widely used. Special features of the state program are the county choruses of children and

parents and the increase in the number of school bands. The Parent-Teacher Association shows excellent coöperation in some localities and the state education associations are deeply interested and coöperative. The university and normal schools are placing increased emphasis on rural music.

[Report submitted by Chairman Marguerite V. Hood, University of Montana, Missoula, Montana.]

### Washington

#### No State Supervisor

The report in this state is based on a questionnaire sent to each of the 39 county superintendents with replies from 29; one to each of the 13 teacher-training institutions with replies from 8.

One-teacher elementary schools.....	866
Two-teacher elementary schools.....	187
Three-teacher elementary schools.....	90
One-three-teacher high schools.....	39

Most of the music work is taught by the classroom teachers, with the exception of about 20 special teachers in the three-teacher elementary schools and small high schools. The State Department of Education requires that 75 minutes per week be devoted to teaching music. There is a state course of study with emphasis on vocal music. Washington has no state-wide music activities and no county supervisors of music. Seven of the 39 counties sponsor all-county festivals and 11 have district events. A small percentage of the rural schools have radios; a larger number is equipped with phonographs. Interest is shown in a coöperative plan between some of the progressive music educators and the broadcasting stations in planning rural programs.

Three- to five-year courses are offered for music teachers and supervisors. The elementary teacher is required to have a three-year course with 3 to 7 semester hours in music.

Coöperation with Parent-Teacher Associations exists in six counties. The colleges and universities are showing an interest in a small way in promoting festivals and clinics. Two outstanding developments in the state are the work of the Southwestern Washington Music Association and the East Side Music Festival. The State Department of Education is interested in improving music facilities in rural schools, but the budget is inadequate to provide for the elementary supervision necessary. The state is making an effort to secure a more equitable apportionment of the state appropriation to rural schools. Until this is done Washington will be unable to concentrate on any particular field of instruction.

[Report submitted by Chairman Mira E. Booth, Washington State Normal School, Bellingham, Washington.]

### SOUTHERN CONFERENCE DIVISION

*Chairman:* Samuel T. Burns

State Supervisor of Music, State Department of Education, Baton Rouge, Louisiana

Alabama.....	Herman M. Moll, <i>Chairman</i>
Florida.....	Zadie L. Phipps, <i>Chairman</i>
Georgia.....	No report
Kentucky.....	Helen McBride, <i>Chairman</i>
Louisiana.....	Samuel T. Burns, <i>Chairman</i>
Maryland.....	No report
Mississippi.....	No report
North Carolina.....	Grace P. Woodman, <i>Chairman</i>
South Carolina.....	No report
Tennessee.....	E. May Saunders, <i>Chairman</i>
Virginia.....	Luther A. Richman, <i>Chairman</i>
West Virginia.....	Mary Gem Huffman, <i>Chairman</i>

**Alabama****No State Supervisor**

Alabama has no state course of study in music. No requirement of any kind has been established by law or state department standards.

There are 67 counties, 4 of which have county supervisors. The city schools participate in a state music festival but there is no activity planned for the rural.

For the past two summers several county superintendents who are interested in music have required all teachers to take summer courses so that they may teach their own music more effectively. Some schools have radios and are taking advantage of the NBC Appreciation Hour. Very few are equipped with a phonograph, although 5 counties do some appreciation work with it.

[Report submitted by Chairman Herman H. Moll, Troy, Alabama.]

**Florida****No State Supervisor**

One-teacher elementary schools.....	160
Two-teacher elementary schools.....	185
Three-teacher elementary schools.....	119
One-three-teacher high schools.....	84

Figures are not available as to the number of these schools which have music instruction. The teaching of music is required by law. There is a state course of study but it gives little emphasis to rural music.

Florida has 67 counties, 3 of which have county supervisors of music. Two district festivals are held each year, one at DeFuniak Springs and one at Rollins College. A few of the rural schools have radios and phonographs. There is a four-year requirement for the training of the music supervisor and the teacher, and one year for the elementary teacher with 4 semester hours of music.

Coöperation exists with Parent-Teacher Associations, the State Department of Education, state education associations and WPA groups. The colleges aid in detail work and in furnishing judges for contests.

[Report submitted by Chairman Zadie L. Phipps, Tallahassee, Florida.]

**Kentucky****No State Supervisor**

	(White)	(Colored)
One-teacher elementary schools.....	4,170	352
Two-teacher elementary schools.....	1,130	58
Three-teacher elementary schools....	264	24
One-three-teacher high schools.....	216	53

There are 120 counties in Kentucky, 3 of which have county supervisors of music. Music is required by law in the elementary schools and free textbooks are provided. Reports, however, show that music is not taught regularly in many of them. In most instances any work done is that of the regular classroom teacher. In 1930 there were two courses of study, both of which emphasized rural music, particularly in the vocal field. Very few schools are equipped with radios and phonographs. The University of Kentucky sponsors 26 listening centers which are a combination of school and community activities. The 3 counties, Jefferson, Kenton, and Ohio, which have county supervisors, sponsor county-wide music festivals. Groups from Jefferson County have appeared on a number of important programs, among them, the National Federa-

tion of Music Clubs convention, and at the University of Kentucky. Eighteen or 20 counties have district events. The University of Kentucky sponsors a state rural elementary festival in October and a high school music festival in the spring. These events have had a great influence in raising the standards of the music work in the territory reached.

The requirement for the music supervisor or teacher is four years with but 18 to 24 hours in music; that for the elementary teacher is from 2 to 4 years with 2 to 4 hours in music.

Splendid coöperation exists with Parent-Teacher Associations which help financially with materials and equipment, and transportation for festivals. The State Federation of Music Clubs has endorsed a movement to secure a state supervisor of music. Rural organizations have given some support to a few adult choruses. An interesting feature is the three-year survey in adult education which is being made at the University of Kentucky under Willem van de Wall. This should be of great value and interest in rural music education and development. The University of Kentucky and Western State Teachers College have both given excellent support to the rural music program.

[Report submitted by Chairman Helen McBride, 354 Courtland Apts., Louisville, Kentucky.]

### Louisiana

Samuel T. Burns, State Supervisor

Lloyd V. Funchess, Assistant Supervisor

Louisiana has a state course of study with a balanced program for vocal and instrumental music. There is no legal requirement for the teaching of music, but the State Department of Education recommends 100 minutes per week for it.

Louisiana has shown a phenomenal development in all phases of music education since the appointment of a state supervisor. The state has 64 parishes, or counties, 51 of which now have an organized music program. The number of parishes employing music teachers increased from 11 to 51 between 1934 and 1937. The phonograph is used largely in introducing music and in teaching songs and in rhythmic activity. State-wide music festivals are sponsored each year.

There is a four-year requirement for music supervisors and teachers with 70 semester hours in music and music education. At present the elementary classroom teacher has a three-year period of training with  $5\frac{1}{2}$  semester hours in music. In 1940 four years will be required.

Splendid coöperation exists with Parent-Teacher Associations, the State Federation of Music Clubs, and other educational and musical groups. The colleges and universities are stressing musical opportunities for teachers, through regular sessions, in summer school and in extension classes.

[Report submitted by Chairman Samuel T. Burns, State Supervisor of Music, State Department of Education, Baton Rouge, Louisiana.]

### North Carolina

No State Supervisor

North Carolina has a state course of study in vocal music with emphasis on the rural phase. The State Department of Education recommends a minimum of 75 minutes per week. The work in the rural schools is done largely

by the classroom teacher. A few of the larger schools have special teachers or supervisors.

There is a state-wide music festival held annually in April at Woman's College, University of North Carolina, Greensboro. This has done much to encourage rural music. North Carolina has 100 counties, none of which has a county supervisor of music. Approximately 200 of the larger schools are equipped with radios. Where these are available, selected music programs are a part of the schedule. Several hundred schools have phonographs. Basal texts in music are furnished free to all. There is a four-year requirement for both the elementary teacher and the music teacher, or supervisor.

Excellent coöperation exists with Parent-Teacher Associations. These groups support the music program and have organized a number of Mother-singers Choruses. The State Federation of Music Clubs and State Educational Associations are highly coöperative. The colleges and universities are very active in promoting festivals, clinics, in training teachers and in broadcasting educational programs.

[Report submitted by Chairman Grace P. Woodman, 207 Hawthorn Lane, Charlotte, North Carolina.]

### Tennessee

#### No State Supervisor

One-teacher elementary schools.....	2,799	(Music in about 1%)
Two-teacher elementary schools.....	1,775	( " " " 10%)
Three-teacher elementary schools.....	1,443	( " " " 20%)

The music in these schools is taught by the classroom teacher. Tennessee has a law requiring that vocal music be taught in the elementary schools, although no amount of time is specified or recommended.

A new state course of study was available in 1936-1937 with emphasis on rural music. Radio is used in about half of the schools and the phonograph more widely in many of the rural schools as an aid in teaching songs, rhythm work, and general appreciation. There are no state-wide music activities.

The State Department of Education is giving increased interest to music. Both elementary and high school inspectors are making an effort to encourage it by checking on whether or not it is taught and by giving a lower rating to the schools which do not offer it. Many of the regular county supervisors have training in music and assist with it. All of this is resulting in marked improvement.

A four-year period of training is required for the music teacher and supervisor with 18 semester hours in music. The elementary teacher has a minimum of 18 quarter hours of music in a four-year training requirement.

The Parent-Teacher Associations aid financially in the music program and splendid coöperation exists between the state music and music education associations. The colleges and universities are active in promoting programs to assist the rural teacher.

[Report submitted by Chairman E. May Saunders, 113 Third Avenue, Murfreesboro, Tennessee.]

## Virginia

Luther A. Richman, State Supervisor

One-teacher elementary schools.....	} 2,700
Two-teacher elementary schools.....	
Three-teacher elementary schools.....	
One-three-teacher high schools.....	133

Music is taught by the classroom teacher in 650 of the 2,700 elementary schools and in 48 of the 133 one-three-teacher high schools. Eleven private teachers are working in these high schools. A state course of study provides a balanced program for vocal and instrumental music with emphasis on the rural. No requirement has been made by law or department standards although there is a recommendation that two hours per week be devoted to it.

Virginia has 100 counties in the state, 3 of which have county music supervisors. There are no state-wide music activities, although approximately 30 counties have county music festivals and 15 have group or district events for both the elementary and high school. The annual competitive high school festivals are increasing in interest and number, and the elementary ones are becoming more numerous. Approximately 500 schools have radios, although the use of this varies and the program is not well organized at present. The phonograph plays an important part in the teaching of music in the rural schools.

An outstanding development in music has been made in Virginia since the appointment of a state supervisor in 1936. At present he is making a survey of the state music situation. The training of the music teacher is four years, although it is possible to secure a certificate by state examination. There is a four-semester-hour requirement in music in the two-year training course for the elementary teacher.

Excellent coöperation exists between the Parent-Teacher Associations, the State Federation of Music Clubs and the state education associations. The teachers colleges are becoming more active in sponsoring events to aid rural music.

[Report submitted by Chairman Luther A. Richman, State Supervisor of Music, State Board of Education, Richmond, Virginia.]

## West Virginia

No State Supervisor

One-teacher elementary schools.....	8,356	(829 special teachers)
Two-teacher elementary schools.....	671	(269 " " " " )
Three-teacher elementary schools.....	209	{ 64 " " " }
One-three-teacher high schools.....	4	{ 8 " " " }

In practically all instances the classroom teacher assists with music under the direction of a special music teacher or supervisor. A state course of study is available in vocal music and one is in preparation for instrumental. There is no state-wide music activity aside from the all-state high school chorus and orchestra which furnish music for the state educational meetings. A state band contest permits rural schools to participate.

There are 55 counties in the state, 22 of which have one supervisor over all music activity in the county. Six counties have complete district supervision. Many of them have all-county festivals and approximately 40 have district events. An increased interest is shown in the use of the phonograph in the rural schools. The lack of electricity makes the use of the radio impossible in many places.

An outstanding feature in West Virginia is the legal requirement in 1937 that music be taught in all schools of the state. Fifty minutes per week is recommended in the one-room schools. The new college curriculum for the training of elementary and supervising teachers is in process of revision. A committee is preparing new college requirements and recommending 4 years for the music teacher. A 4-year period of training for the elementary teacher, with 10 semester hours of music, is soon to go into effect.

Splendid coöperation exists with Parent-Teacher Associations, the State Federation of Music Clubs, state music and education associations. The colleges and universities are showing increased interest in encouraging music.

[Report submitted by Chairman Mary Gem Huffman, 1012 Laird Avenue, Parkersburg, West Virginia.]

#### SOUTHWESTERN CONFERENCE DIVISION

*Chairman:* Dean E. Douglass

State Supervisor of Music, State Department of Education, Jefferson City, Missouri

Arkansas .....	No report
Colorado .....	No report
Kansas .....	No report
Missouri .....	Dean E. Douglass, <i>Chairman</i>
New Mexico .....	No report
Oklahoma .....	Ernest L. Crain, <i>Chairman</i>
Texas .....	No report
Utah .....	Clair Johnson
Wyoming .....	No report

#### Missouri

Dean E. Douglass, State Supervisor

One-teacher elementary schools .....	7,850
One-teacher elementary schools .....	321
Three-teacher elementary schools .....	75
One-three-teacher high schools .....	298

Music is taught in 6,000 of the one-room schools and approximately all others. There are 114 counties, 15 of which have county supervisors. The classroom teacher is solely responsible in the remaining 99. In the small high schools music is considered mostly extra curricular.

Missouri has a state course of study with emphasis on rural music, particularly the vocal. The phonograph is widely used as an aid to teaching. The State Department of Education requires music as a part of the curriculum with a recommended time allotment of 55 minutes per week in the one-room schools and 100 minutes in the larger elementary schools. Music is offered on a credit basis in most of the small first grade high schools.

A state-wide rural chorus of 3,600 children sang at a general session of the St. Louis convention. About 90 counties have county choruses and approximately 50 have county festivals. There are a number of smaller district festivals and contests. There has been an unusual development in rural music since the appointment of a state supervisor.

The training of the high school music teacher is four years, while that of the elementary teacher is two, with five semester hours of music.

Coöperation with Parent-Teacher Associations and the State Federation of Music Clubs is limited. Rural organizations such as the Grange and Farm Bureau, function somewhat in Future Farmers of America units. The colleges and universities of the state are very active in promoting festivals and clinics.

[Report submitted by Chairman Dean E. Douglass, State Supervisor of Music, State Department of Education, Jefferson City, Missouri.]



### Oklahoma

#### No State Supervisor

One-teacher elementary schools.....	2,500
Two-teacher elementary schools.....	100
Three-teacher elementary schools.....	100

Music is taught in all of these schools by the classroom teachers. It is not required either by law or state department standards. A state course of study is at present in preparation.

Oklahoma has 77 counties, one of which has a supervisor of music. Six have all-county festivals and one has small group events. Approximately 60 contests are sponsored in county districts. The phonograph functions to a great extent in some of the schools with the Fullerton Choir Plan as a basis. Ten counties participated in a music festival, all of the music for which was learned from records.

Special features are county choruses of children from one- and two-room schools. From 300 to 400 children participate in these county events. One of these groups furnished programs for state teachers' meetings.

There are no specific requirements for the training of the music supervisor or teacher. All elementary teachers must have one year of training with 2 semester hours in music.

No mention is made of any coöperation with state educational agencies.

[Report submitted by Chairman Ernest L. Crain, Rural School Supervisor, Southwestern State Teachers College, Weatherford, Oklahoma.]

### Utah

#### No State Supervisor

No figures are available as to the number or types of rural schools. There are 28 counties, 4 of which have full-time county supervisors of music. Utah has a law which requires the teaching of music. A minimum of 4 hours per week is recommended. There is a state course of study for the vocal work. The radio is used extensively for general education and music programs, and the phonograph largely in appreciation work.

Utah sponsors a state and regional contest in the six geographical districts. High school bands have reached a high state of development and the orchestral and choral work are improving.

A Bachelor of Arts degree is required for teaching music in the high school and a three-year normal course for the elementary teacher.

Coöperation exists with Parent-Teacher Associations, and state and music education organizations. The colleges and universities are in close contact with the music program and sponsor festivals, clinics, concerts, and music broadcasts. They also train teachers.

[Report submitted by Clair Johnson, Weber College, Ogden, Utah.]

### Recommendations

#### I. MUSIC PROGRAM

(1) Emphasize music as a definite part of the curriculum for all rural schools, and encourage the teacher preparation necessary to teach it effectively.

(2) Organize efforts to encourage participation in *good* music and to develop an appreciation of it in all rural schools. Stress worth-while emotional and æsthetic experiences as a result of contact with beautiful music.

(3) Bring to the attention of educational groups in general the fact that

many small schools are lacking in musical advantages and that opportunities should be equalized.

## II. STATE SUPERVISION

Encourage the appointment of a capable state supervisor of music in each state. This makes possible an effective program, insures proper contacts and secures the interest of all educational and allied organizations.

## III. STATE RURAL COMMITTEE

Recommend the permanent organization of a strong rural music committee in each state which will function in the promotion and development of rural music.

## IV. COUNTY ORGANIZATION AND SUPERVISION

(1) Encourage county supervision in music as a definite part of the county office program with the music supervisor's status that of an assistant county superintendent. This will insure adequate support and planning, a county course of study, unified county-wide activities, aid for school administrators, and in-service training for classroom teachers.

(2) Provide, if possible, for the participation of all interested classroom teachers in choral and instrumental groups.

(3) Plan for county libraries of books, music, records, and the like.

## V. TEACHER EDUCATION

Standards of training for supervisors and teachers of music, and elementary teachers, vary widely in different states. Strong sentiment exists for better preparation in music for all teachers, particularly the elementary teacher. The following are recommendations:

(1) *Supervisor and special teacher.*—(a) Stress more and broader music training for the supervisor and special teacher. (b) Encourage teacher education institutions to make more definite and positive contributions to music education in rural schools. (c) Plan courses which will better train teachers for various types of rural situations.

(2) *Elementary teacher.*—(a) Provide more and better opportunities for challenging and valuable musical experiences. (b) Conceive music education courses on a broader basis so that the elementary teacher sees music in relation to life and its contribution to the curriculum in general. This will enable the classroom teacher to be more independent of the specialist in making music function more fully in the education of children. (c) Recommend more integration of music with the fine arts, social sciences, and language arts. (d) Plan courses to fit the needs and abilities of the teachers. (e) Require the classroom teacher to sing reasonably well, play simple accompaniments and rhythms, and conduct regular class activities; to understand the problems of the child voice, have a knowledge of suitable materials and methods, and a general appreciative background in music. (f) Place more emphasis on a knowledge of better music and less on method. (g) Develop more ability for community leadership. (h) Make courses more practical and give the teacher more confidence in presenting music to the class. (i) Require observation and recommend student participation and teaching in music wherever possible. (j) Recommend stricter certification requirements in music with a suggested minimum of 4 semester hours. (k) Encourage extension courses where needed and where possible.

## VI. COURSES OF STUDY

(1) Build a practical state course of study with a minimum uniform county program.

(2) Outline two or three practical courses for use in different types of rural schools with suggestions for the musical growth of *all* children and not the talented only.

(3) Give suggestions for more instrumental work of a practical nature.

(4) Place more emphasis on music in an integrated program.

(5) Encourage more creative work.

(6) Outline definite objectives and procedures for the functioning of music in the life of the individual, school, home and community.

## VII. RADIO

The growing interest in radio education and its possibilities for music are evident. The following suggestions and recommendations are made:

(1) Express gratitude to Joseph E. Maddy for his rural broadcasts, and to Walter Damrosch for his NBC Music Appreciation programs.

(2) Develop a practical program of music by means of radio.

(3) Arrange more broadcasts of a simpler type. Many of the ones available are too complicated for the small school in which all must listen at the same time.

(4) Ask the National Broadcasting Company and the Columbia Broadcasting System to organize their programs longer in advance so that they may be available to supervisors and teachers in time to embody suggestions in their plans for the year.

(5) Prepare an outline of good broadcasts which occur outside of school hours, and encourage children and parents to enjoy good programs together.

(6) Encourage reports on out-of-school broadcasts.

## VIII. FESTIVALS

(1) Organize a state-wide program of county music festivals.

(2) Prepare a bulletin with suggestions for the organization and conducting of county and district music festivals.

(3) Encourage more participation in such events by the smaller schools.

(4) Recommend, where possible, an adjudicator or guest conductor to make constructive suggestions for the improvement of the work.

## IX. PUBLICATIONS

(1) Encourage publishers of books for rural schools to make more of their material available on phonograph records.

(2) Encourage the publication of a book for grades 7 and 8 combining interesting texts with melodious music and simple enough for the average teacher to teach by rote, without a piano, and for the teacher with no ability to play if an instrument is available.

(3) Encourage more contributions to the *Music Educators Journal* by rural music educators.

## X. EQUIPMENT AND MATERIALS

Set up a definite standard for situations in which the teacher must begin with practically nothing and build gradually and constructively to develop all phases of work.

## XI. GENERAL INTEREST

Urge teachers and supervisors in larger places to show interest in rural music. High school teachers should stress the importance of the elementary work, which in many instances is done in rural schools. This necessarily provides a needed background if music functions to the fullest extent.

## XII. REPORT

(1) Make a report comparing the rural music activities in different states, the amount of time required for the training of the teacher. Send such a report to each state superintendent of public instruction.

(2) Publish this report and make it available to all who in any way assisted in compiling it.

(3) The Indiana committee requests that it be distributed to all county superintendents in the state.

## XIII. NATIONAL AND STATE COÖPERATING ORGANIZATIONS

Contacts should be made and interest and support secured from the following:

(1) *National Education Association*.—Secure the interest and coöperation of this organization to further promote and encourage rural music. Some contacts have already been made with Dr. Howard A. Dawson, Director of Rural Education Service, National Education Association.

(2) *Parent-Teacher Association*.—The National Congress of Parents and Teachers places very definite emphasis on music. There is an active national chairman who works with a state chairman in each state. Surprising results are possible through coöperation with this organization in a program of parent participation in music, parent education in music, and parent support for music.

(3) *Federation of Music Clubs*.—This organization has shown exceptionally fine interest in rural music and has emphasized it on national convention programs. A number of states have a chairman for the music education program in the schools. In some states there is a rural music chairman.

(4) *Farm Bureau, Grange, or other rural organizations*.—In many states these organizations show active interest in music. Their support is not only possible but highly desirable in promoting a rural music program. State leaders in a number of states have shown active interest. Such youth groups as Future Farmers of America and Future Homemakers of America, and 4-H Clubs, have organized musical activities which have functioned in enriching rural life.

(5) *State Department of Education*.—Encourage all state superintendents of public instruction to appoint a state supervisor of music and to consider music a definite part of the state program. Urge the coöperation of elementary and high school supervisors in stressing the value of music instruction.

(6) *State Education Association*.—Urge state and sectional educational groups to give more emphasis to rural music. Encourage the performance of rural groups on state and sectional programs. Promote the broadcasting of rural music events.

(7) *Music Teachers Association*.—Such associations should be encouraged to give attention to the problems of rural music. A good private teacher is a valuable asset in any community. His services should be encouraged as a valuable asset to the rural music teacher, in as many ways as possible. Encourage understanding and coöperation between the two groups.

(8) *County Superintendents Associations*.—States which have such or-

ganized groups have found much of the success of a good program in music due to the fine leadership and influence of such an association. A well-organized county program is not possible without active interest and support from the county office.

(9) *State Music Education Associations.*—A number of states have active music education associations. A rural committee is needed to arouse interest in rural music, to plan activities, and to secure the interest and support of teachers in the larger centers.

(10) *County Music Education Associations.*—Each county should have, if possible, a well-organized and active county music education association.

(11) *Adult Education Associations.*—Music has been a vital factor in adult education. Such organizations place great emphasis on music and can be of great help in sponsoring a program which will provide activity for those beyond school age. Several states have very active organizations.

(12) *Colleges, Universities, and Normal Schools.*—Make a closer contact with all institutions of higher education so that they may aid in better teacher preparation, in raising standards, giving music programs, encouraging and sponsoring demonstrations, clinics, and festivals. College and university music departments are in a position to show fine leadership.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 4

VOCAL MUSIC

INSTRUMENTAL MUSIC

PIANO CLASS INSTRUCTION

# ARTICULATION OF HIGH SCHOOL AND COLLEGE MUSIC

ROY DICKINSON WELCH

Head, Department of Music, Princeton University, Princeton, New Jersey



WE MUST face the fact that we are far from having solved the problems of school and college music. A few years ago we seemed to be more confident than we are now. We acted, at least, as though we believed that if we could deal with a detail here and there, and if we could get the colleges to offer entrance credit, we could settle down and do our work without misgivings. But in these recent years, though courses have multiplied and more and more institutions are offering such courses and an immense amount of energy and ink has been spent, we are, so far as uniformity of standards and of college entrance requirements is concerned, still faced with many problems. Biased though our opinion may be, we musicians and teachers are sure that there is something to be done and something that it is a privilege and pleasure to do, but we are not agreed as to what that something is, nor as to how it is to be accomplished. This is a moment, I take it, to look at the problem in the large, rather than at its irritating details. I propose to make an effort to clarify our objectives, rather than to work out suggestions for detailed procedures. Many of you must feel, as I often do, that in the midst of the day's work it is stimulating occasionally to view our plans as a whole, first to see what we intend to do and second where we may have lost our road.

In the last few years, there have been many attempts to correlate school and college studies in music and to survey the musical life of both kinds of institution. This is no place for a review of statistics. At best they are complicated and at worst they confuse the issue. Moreover, statistics may be made to prove precisely what one wishes to prove. The most important of these surveys are familiar to everyone who has been in any way concerned. The *Survey of College Entrance Credits and College Courses in Music*, published in 1930 by the National Bureau for the Advancement of Music, gives a detailed picture of the situation as it then obtained. Randall Thompson's *College Music*, published by Macmillan in 1935, surveys a smaller field of thirty colleges. Both these books include lively expressions of opinion and thoughtful proposals. Thompson's book is the more controversial and, on that account perhaps, the more valuable.

Whether the results of either of these publications or others of similar intent have had an appreciable effect upon the school and college problem is so difficult to determine that one cannot speak with confidence. I am afraid much the same conclusion must be reached with regard to a more systematic attempt made by a special committee appointed in 1927 by the Secondary Education Board. This committee deliberated for four years and finally produced a detailed report which was intended to constitute a course leading to college entrance credit under the new plan. This effort proved to be little more than a labor of love. The College Entrance Examination Board appeared to regard the report highly, but for a variety of reasons did not put it into effect. The report, however, was placed in the hands of many thoughtful persons who contributed valuable suggestions and opinions. The usual factors of the controversy were present: to some minds the report asked much too much, to others it asked much that was unpracticable, while to others the

proposals seemed an ideal solution of the problem. The scheme is, I believe, in operation in one private school in the East. Parts of it have been applied elsewhere.

More recently the committee appointed by the Secondary Education Board has concerned itself with a purely suggestive scheme, a kind of framework within which both courses in music and the musical activities of the schools might function. This plan was meant as advice rather than as prescription and it envisaged college entrance credits only distantly, if at all. It is circulated by the Secondary Education Board from which organization copies may be obtained. The reactions to it on the part of the schools has been on the whole favorable. But again, whether it will effect anything remains problematical.

The reasons for the ineffectiveness of these collective efforts are not far to seek. The teaching of music in both schools and colleges is more or less a virtuosso affair. The musical offerings of both types of institutions are quite literally the lengthened shadows of those in charge. The most successful teacher in either type of institution is the one who can face the particular realities of his particular job and thrust into the situation, often against great odds, his own personal idealism. The amount of time given to the subject, the equipment, the type of courses and activities offered, the recognition either by credits or by sympathetic understanding, the standards of music employed, all these and many other factors differ enormously, and, I believe, much more radically than is the case in almost any other subject that may be considered. In the colleges and universities there is hardly less confusion than in the schools. The student completely without musical instruction, the student who represents a middle ground between complete ignorance and wide culture, and finally the student of marked capacity and sound training are often jostled together in courses aimed at none of them. Moreover, in the colleges, there is always present the hydra-headed spectre of superficiality. Where shall we begin, with whom shall we begin, what kind of training do we propose to give, what ultimate ends do we hope to achieve?

I believe we shall emerge from this confusion if we start fresh. It is not necessary to ignore completely all the good work that has been done in collecting statistics and in planning curricula. It is, however, important for us to remember that although hundreds of persons may be doing a thing a certain way, that fact does not prove it to be the right way. Nor should we feel that plans formulated by presumably competent minds, only to be rejected later, are, therefore, bad. By this time, we should know what we want to do and how. I am confident that if we get our purposes clearly in mind, curricula and college entrance credits and all the rest can be dealt with without too much difficulty.

We are certainly agreed that anyone who studies music should *hear*. This means obviously that from early school years through college, the student who pursues music must have his attention sharpened to what actually is to be heard. Ear training, then, based upon examples from living music, must patently be our first concern.

Furthermore, the student of music must *know* the literature of the art. To know music is to be acquainted with its specifically musical content and its forms. Literary interpretations, anecdotes, comparisons among the arts, may all be quite profitable in their places but the principal objective must obviously be an acquaintance with what composers have put in their scores.



Immediately the question is raised, "How much and what music?" A question much more easily asked than answered. But again I believe we collectively know what we mean by musical literacy, and that we could quickly come to an agreement upon an irreducible minimum of what a student may or must know at stated intervals in his studies. And if we do not know the difference between good and bad music, then heaven help us and the cause of music education. Certainly, if we do not know, it is our first business to find out.

Besides an ability to hear and to know literature, we expect in a literate musical mind some warmth of feeling for the art. This, of course, is commonly promoted by indirect means if at all. One cannot be sure that persons with the most accurate ears in the world or the fullest knowledge of music will necessarily prefer the good or even care for music at all; but other things being equal, Lavignac was right when he said, "You may love music without understanding it, but you cannot understand it without loving it." Open to argument, this statement, certainly, but on the whole confirmed by experience.

Where does this get us? In courses designed to promote musical culture and in institutions in which such courses are only one part of a general cultural program, the plan of work need not be ill-defined nor doubtful. From the point of view of such institutions, music is to be regarded as one of the humanities. Its language must be intelligible; its literature understood; its values perceived. A sharpening of the perception through ear training; an exploring of the literature through study of melodic, harmonic, and rhythmic content, and formal construction; an understanding of historical developments, reached through familiar acquaintance with representative examples; and, finally, comparisons, critical opinions, and even an analysis of personal reactions—these are our subject matter.

There are two major practical issues involved. They both bear on the one question of articulating the work of the schools with that of the colleges. The first, put simply, is this: What do the colleges want in the way either of preparation for entrance credit or for entrance into their courses?

At present, as you all know, if a student is to be prepared for college credit in music or to take up a college course in a good institution he must find out what the particular institution in question requires. I still feel, even after a good many failures, that it would be possible to persuade colleges generally to concur in a flexible scheme so that special training would not be obligatory for students desiring to attend different colleges. It is safe, however, to say that, in general, college courses in music or college entrance examinations in music assume ability to hear, measured by recognition of elementary cadence formulae and simple forms. They also assume, or would like to assume, acquaintance with a reasonable amount of good musical literature drawn from several historical periods. So far as I know they do not ask for expression of opinion in regard to matters of taste.

The second practical question is: What and how much should the schools try to do? The answer, if it is to be serviceable to the schools as a whole, public and private, may be stated only in the most general terms. I quote from the recent report, mentioned earlier, formulated by the special committee of the Secondary Education Board. The schools should provide, the report suggests: "One or more courses in music, meeting *at least* two periods each week . . . which should be given the same school credits as any other course to which the same time is allotted. This course or these courses

should include ear training, dictation, singing, elementary theory, and an exact knowledge of the content of a selected body of representative musical literature. At the end of this course or of these courses the student should be able to pass the college entrance examinations now offered by many institutions."

Besides this recommendation for formal study the report makes suggestions for the program of musical activities in which students may learn by doing. Taken together these proposals envisage the general outlines of a plan of study and of participation that, if wisely and competently carried out, should be "a good end in itself, lead to college entrance credit, and prepare students for college courses in the subject." Whether harmony should be taught as such in the secondary schools must remain an open question. I feel that there is so much to do in the little time at the disposal of the secondary schools that it would be better to prepare for a course in harmony than to give one.

Inevitably, at such a moment as this and in so brief a paper, much that is controversial must be left inconclusive. There is nothing, however, that I should like more to see happen than the appointment of a committee to define quite specifically how the objectives broadly stated in this paper, or others that may be agreed upon, are to be worked out and administered. I have ignored here the problem of applied music and of group musical activities because I believe them all to be subordinate, though often contributory in an immensely important way, to the main purpose of institutions whose business is with liberal rather than with professional education.

# ARTICULATION OF JUNIOR HIGH SCHOOL MUSIC WITH THE GRADES ABOVE AND BELOW VOCAL MUSIC

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THE DEFINITION of the word *articulation* is "the act or manner of jointing; also, state of being jointed." That is the best definition I could discover in the dictionaries. Therefore, my contribution this morning will deal with the "jointing" of the vocal music work of the elementary school and the senior high school with that of the junior high school.

May I first repeat the aims and obligations of music education, which have been so well set up by the public schools of Pittsburgh, Pennsylvania.

## AIMS OF SCHOOL MUSIC EDUCATION

(1) *General Aim*: To contribute to the character of the individual and to society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion, that come from appreciation and love of beauty.

(2) *Specific Aim*: To develop appreciation and love of beauty through contact with, and the endeavor to create and re-create, the beautiful in music.

(3) *Subordinate Aim*: To ensure the well-being of the individual and of society by arousing cultural, social, ethical, economic, and health consciousness.

Let us apply these well-organized aims to the junior high school and in particular to the vocal aptitudes of children of that age. Does singing fulfill any of these aims? If it does, then I believe we may safely say that singing in the junior high school deserves a fitting place in the curriculum.

Let us first discover what is important in music education in the elementary grades and in the senior high school.

There are urgent needs to be met for the child in the elementary schools: (1) his present need as an individual, and (2) his need to express himself. Dealing more specifically with the second aim, the child learns to express himself through song, not only as an individual but also as a member of a group in the classroom and in the assembly. Social need and preparation for adult recreation are also being furthered.

There is likewise a need to serve, by special help, the child who shows particular aptitudes in singing. This is attained through the ability group method, or through the better-known means of the choir.

At this stage of child growth, the singing voice is a natural mode of expression with practically no handicaps. The imagination is at a high stage of development; the child is responsive to suggestions, and it is always possible to achieve great results with apparently little effort.

On the other hand, the same person who finally arrives in the senior high school finds himself confronted with many hardships in vocal production because of adolescence. The boy discovers he cannot comfortably control the singing voice; he becomes unhappy and self-conscious in its use. The voices of some of his friends have become thoroughly changed to the man voice, while his voice is still going through the change. He does not like this, and is fighting against any singing for fear he may be teased. Boys need great consideration at this time.

Girls' voices also undergo a change, although it is not so noticeable as that of the boy's voice. Girls do not suffer the great embarrassment which results from lack of control. However, the competent voice teacher will be constantly on the alert to test voices frequently, and to assist with proper vocal placement.

Senior high school students have many more obligations and activities than the elementary school children. Therefore, unless the singing voice is carefully treated, the students will avoid the activity in which they have the least confidence of their own ability. This I believe to be one very valid reason as to why, in many schools, so few boys become actively engaged in singing. These same boys, however, when they enter an institution of higher learning, discover that they have regained control of the singing voice, and immediately search the college curriculum for some form of singing. What are we doing to encourage the confidence and ability of the boy singers in our senior high schools?

With this rather brief resume of the vocal equipment of elementary and senior high school students, it is now quite evident that the junior high school plays a most important part in this vocal growth.

The student of junior high school age is restless; he is undergoing a great physical change and growth; he has an excess amount of physical and emotional energy. He is one of a large group with the same ailments. For this reason, he stands less chance of being bullied in the six-three-three plan than in the eight-four plan of educational growth.

Since these children are under one roof, they become more active and investigative; for they are free from the criticisms of their older brothers and sisters. Immediately, therefore, a healthier atmosphere is established in the junior high school, and the students respect one another's work.

With this generally happy situation established, we turn now to the vocal needs of these children.

Singing is in the foreground as an activity for the junior high school student. It becomes an outlet for emotional and physical energy. The emotional attitudes are important here, inasmuch as they furnish a drive to establish higher values in discipline, intellect, and culture. Good singing is a means by which better scholastic aptitudes and life habits may be established; and it acts as an aid in promoting a healthy morale in the school.

The assembly period is practically the only time when the entire student body has one aim and objective in common—that of singing. What more important work is there for the junior high school music teacher than that of successfully conducting an assembly of good healthy singing?

It is of great importance to engage a music teacher for the junior high school who possesses not only sound musicianship and highly developed cultural growth, but also keen understanding of child psychology in the adolescent stage. Too many times, the teacher fails in her understanding of the child, although he or she may be an accomplished musician and music teacher. It seems quite logical to believe that understanding of the adolescent child should be the first requisite, with sound musicianship next. May I insert one question here, "What are teacher-training institutions doing to prepare music teachers for positions in the junior high school?"

These few minutes allow far too little time for the adequate discussion of the all-important place of singing in the junior high school. We are all aware of the difficulties encountered in working with the changing voices of boys and girls and of the methods of helping the students through the change. We

are fully cognizant of the problem of materials for the boys' chorus in which there are some students who have confidence in producing only four or five tones with comfort. Junior high school music teachers are constantly meeting these problems. They know, too, that the tension span of the child at this age is not long; he seeks variety often.

It has not been my aim to set forth procedures for establishing correct vocal habits in the junior high school. It has been my aim, however, to give a passing glimpse of the vocal life of the child during twelve or thirteen years of schooling, and to prove that more and better care, attention, and study should be given the Junior high school child. It is around this period of growth that all other periods revolve.

## THE EMERGENT VOICE

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IT WILL ALWAYS be true that a thoughtful practice will be based on such principles as we have been able to formulate. The formulation of the principle, however, in turn is dependent upon such values as we have been able to determine from processes and methods of research and practice which seem reasonable at the time of their unfolding. Our whole frame of values, which we call our body of truth, or as some of us in this present day are wont to call it, the *organism of truth*, forms the body of principles which are applied in architecture as well as literature, in law and precepts and in painting and the arts. It includes all those principles by which we train our young people to speak foreign languages as well as those principles by which we train our young people to speak the mother tongue. A complete inventory of those principles would show that not one single field of human endeavor and human interest has failed of formulation, nor has failed of constant and intense criticism.

It is, therefore, in the spirit of constructive criticism, that I come to you, a representative of experimental phonetics, asking you, the leaders in song and in the training of voice, to consider the laying of new foundations, that is, to consider new principles so far as the practice and teaching of voice is concerned. For I feel that the art of song, in its application and practice in the life of a nation beset on every hand with insecurity, unhappiness and worries, well deserves the best from the least and the best of us. We feel that the principles upon which voice training are based date from a previous era, in which the few were trained in voice and in which but few became masters. But with the changing times and changing emphases, thanks to foresightedness of many of your own leaders, the benefits of self-expression and of self-amusement have been made available to all throughout the length and breadth of the land in our public school systems.

This "organism of truth" has been a dynamically changing one. As our presuppositions changed, our methodology too would change. With changing presuppositions and methods have come changing principles and changing practices. If one were to take a bird's-eye view of the history of thought, which to my mind is identical with the history of such changing viewpoints, it at once would become clear that this organism of truth does not come to us full-blown, mature, and complex, but grows in the race and the nation as well as in the individual by gentle accretions. It is demonstrable that this growth can, roughly speaking, be said to have climbed the stairs of four stages of such changing presuppositions.

The first stage is wrapped in mysticism and fear, to a large extent in oppression which came from wild, uncontrolled nature, and to some extent from the type of leaders controlling the destinies of the people. Despotism and general democratic happiness are never found together. The arts will not flourish under the rule of the dictator; for then those principles by which we evaluate life are based on fear, on unhappiness, on superstition and usually contribute little to our understanding of the forces of life.

One finds always amidst such tyrannical forces of oppression some courageous soul who, whether he insists that the earth does move, or that the forces of water and fire can be utilized for the good of all mankind, has had the courage to stand still and attempt an inventory of the things that were favor-

able to him and those that were opposed to him. To do this, he has had to describe in considerable detail; he has been forced to classify, to categorize, that is, "to have a place for everything and to put everything in its place." Thereby, one may say that the organism of truth has passed into a new stage of unfolding, based upon the principles of logic. This may be designated the descriptive stage.

Though logic and classification add mightily to the principles that give us an understanding of life, the dead, dry formalism is appalling to some of the courageous, adventurous spirits among us. It is to them we owe the third stage in the unfolding of the organism of truth. At first with somewhat faltering steps, but later more boldly, they have sought to evaluate the forces of life in terms of what it meant to them. In doing so, they broke with tradition, began propagandizing for their new viewpoint and from it flowed the benefits of an enlargement of the organism of truth. It may be designated the stage of empiricism. It is during this period when man examines everything in relation to himself that we find the enormous development of psychology, psychoanalysis, psychiatry, educational theory, mental measurement.

Not all of the line of human interest has gone forward with equal pace; and, of course, this was entirely to be expected. Those early scientists who, during the period of natural philosophy, began what we recognize today as physics and chemistry, got a considerable head start. And those who became interested in the secular as against the sacred, though lagging behind the former group, were able, in many instances, to make practical, through empirical processes, that which had been discovered in natural philosophy. But the habits of the laboratory soon began to break over and what in empiricism had become grouped as mental science, or so-called humanistic sciences, began to be remeasured by the methods of physics and chemistry and all this under the rapidly developing biological sciences; suddenly it was discovered that where empiricism failed, the objective methods of the laboratory were able to accomplish the miracle of measurement. Needless complications resulted from this carry-over of processes and methods. So that oftentimes the men who thought they were studying physiology were really but seeking to learn in how far the processes of physiology could be identified with those of physics and chemistry. This is the great era of the combinations of names such as physiological-psychology, biometrics, biophysics, and biolinguistics. So it was not at all uncommon to find that people who were interested in music were studying the physics of sound. And those interested in tone perception conceived of the explanation as being identical with the principles of acoustics. It is true that subjectivism was giving way to objectivism, but often during this stage in the development of the organism of truth, the substitution of the effect for the cause, of the result for the process, of the listener values for those of the singer were all too common. This is the stage in the unfolding of the organism of truth which we have designated, the period of objective records and of measurement. It is only during these last three decades that language study, pursuing the methods of biology borrowed from physics and chemistry, found it necessary to clear the concepts and in so doing literally abstracted itself from the realm of the humanities, while identifying itself with that of biology.

It has been a long road from the grammar of music, with its manifold exercises, and its empirical formulae of "singing into the mask," "sing your face off," "anchor the larynx on the chest," and, even one which came from rather more personal experience, "put more space between the hyoid bone and

the thyroid cartilage," to article such as the one appearing in the March, 1938, issue of the *Music Educators Journal*, "The Physiology of the Vibrato." I would be the last one to underestimate or thoughtlessly or negatively to criticize the thoroughgoing and excellent monuments of the men of these past generations. But the fact now remains that thousands upon thousands of young people are to be trained in voice production and our viewpoint determines our practice. Even though we may still continue to appreciate beauty in courses, such as creative listening, we cannot escape the fact that voice is not a by-product of listening. Biology teaches us very clearly that we make motor patterns before we can appreciate their effect: first, the production of the sound and then the refined appreciation of the control sensation.

The advance guard among the teachers of voice is now beckoning us on. But there will always be among us those retarded, conservative individuals who will be asking the question whether vibrato should be taught, or whether the voice without the so-called tremolo should be aimed at in training. They will insist upon their exercises, their empirical formulae "sing the vowel *a* with two or three fingers in the mouth." It has always been that way. We need conservatives in order that all manner of fads shall not creep into the body of practice and cause retardation in the onward flow of the effective methods and practices. One volume, especially, comes to my attention, of a pseudo-progressive among the teachers of voice; and it would be interesting for all of you to read the little volume by Emil Sutro *The Basic Principle*, in which a conglomeration of the old and the hazy vision of the new appear side by side with dire results. For instance, in describing the German language and noticing the differences between it and the French, he comes to the conclusion that German is a "solid" language. One cannot speak it without solidity of posture and position of the parts of the body: feet squarely on the floor and now I can speak German! Whereas French is a delicate, tripping language which one could speak while toe-dancing.

However, the work of Helmholtz and the manifold and excellent studies of the Dean Seashore coterie in acoustics and in the psychology of sound or tone perception are entirely different. Theirs was not primarily the attempt to substitute the psychology of sound for the gymnastics of voice training. They but drove the line forward in their own field, from empiricism to measured knowledge, and then, in passing, called the attention of the teacher and student of voice to their findings. One of the great contributions of this group has been the measure of testing the adaptability of the individual as a sound perceiving individual, since, all other things being equal, those individuals who perceive sounds effectively have a finer chance of ultimately controlling the delicate energy distributions in the production of voice.

But the danger is constantly with us that pseudoscientific habits of thinking will substitute one set of findings as the solution to problems with which the experimenters themselves have never even posed. The admirable work of the engineer, Fletcher, and of the physicist, D. C. Miller, were never set up as studies in voice, but were intended primarily, on the one hand, to push out the boundaries of effective telephonic equipment and, on the other hand, that of pure physics of sound. It will be necessary for us to call upon all fields to aid us in the clearing of our concepts.

At the outset we might call attention to the fact that it is from the era of descriptive unfolding that came our exercises and classification of the singing of the vowel up and down the scale, which, though in itself not objectionable, is



after all vocalizing, not singing. The very flexibility so sought after, instead of being enhanced, was opposed by such running of the scales. From the empirical period, our emotional interpretation dates; so that anyone, even though the larynx were distorted with all manner of polypi, could croon and "torch sing," "boop-oop-a-doop," and "boo-boo-boo." Now suddenly we find that the teachers of voice are interested in the health of the body, nutritional processes, breathing rate, rate of the heart beat, type.

It is becoming important among this vanguard to recognize the formula that "voice is the mathematical function of the integrated coefficients of physiological functions of all the tissues, muscles, nerves, glands, metabolic tissues;" of all the organs of the body. So that the teacher of voice becomes a veritable diagnostician of the well-being of all the tissues of a student, and of the contributions of each of these tissues to the total integrational pattern of voice and song. Whereas, formerly he studied the psychology of music and the physics of sound as collaterals for his more direct study of melody, symphony, solfeggio, and counterpoint, he now has recourse to the leverages of biology, in both morphology and function. This does not mean that it would not be valuable to continue his studies in psychology and physics. It does mean a shift in emphasis is taking place.

To make this matter clear, one has but to look at the conglomeration of terminology, which unfaillingly leads to conglomeration of conceptuality. To prove this shifting of ground in both theory and practice in the training of voice, there is in the textbook literature, even of the physiology of voice and speech, a peculiar utilization of such terms as frequency, pitch, and amplitude which, instead of clarifying the air, makes it exceedingly difficult to find one's self. It should, at the very outset, be made clear that the things which can be studied about voice, though interesting in themselves, are not all useful directly in the training of voice.

There is the lore which comes from the studies primarily of the audience—that is of the listener—in which subjective terms, such as pitch, loudness, quality, and duration predominate. There are those values which come from the study of the media—physics of sound—in which a rather more exact terminology such as rate, amplitude, complexity, and time prevail. To use rate and pitch as synonyms is, of course, to obscure the meaning; since pitch is our appreciation of a pattern that may be simple or complex, with but little energy or containing large components of energy. So we find, in the literature, that anyone who increases the energy output of speech, is said to "raise his voice," though in reality he did not change the rate, but may have, for emphasis' sake, lowered the actual rate half an octave. Again, to identify the subjective value of loudness with the exact measured energy of the waves, as studied in physics, is to make difficult the solution of this problem; for experimentally, it is true that two sound stimuli of equal energy—one having a particle distribution of one hundred waves per second and the other a distribution of two hundred per second, the energy being the same, but the rate different—will not be interpreted as pitch change, but as loudness change. Therefore, the two hundred waves will be interpreted as being the louder.

Thus, at no time should the concepts of pitch, loudness, quality, and duration be identified with the concepts of rate, amplitude, complexity, and time. The former—pitch, loudness, quality, and duration—are subjective, almost unmeasurable values; changing with the pattern in mind, changing with conflict, with pleasurable and displeasurable, that is, with our

feelings and our emotions. And the latter—rate, amplitude, complexity, and time—are concepts which have been measured from objective records that anyone can measure and get the same results, excepting perhaps for slight deviations of measurement due to the personal equation. Rate is a definite number of waves per second; and amplitude is the product of the square of all of the components of energy that made up the wave; whereas, complexity is the exact measurement of all of the rates represented in any given wave. Time is a correct measurement to a thousandth and a fraction of a thousandth of a second. Whereas, in common life, we say, "I'll be with you in a minute," and the time may vary anywhere from several minutes to a half hour; in physics it is an exact degree or fraction thereof of sidereal and sun relationships to earth, but an even worse situation arises when we see textbooks of physiology identifying phonation with voice and these studied as physical sound; whereas, the realm of physiology has never dealt before with anything other than transmission of energy, its transformation and storage as in the nerve impulse, or in the nutritional process, that is, the metabolic tissues, or through glands and muscles. What may be the pitch or the frequency of secretion? And still it does not seem strange to the physiologist and to many using the information of physiology, to speak of the amplitude of contraction. In physiology, we can deal only with the integration of tissues which for our purpose of voice training would mean the bringing to selective unfolding slow, general energy distributions, as in such a scale of tonus, tetany, contracture and simple muscle contraction. It must be made clear, however, that what has been borrowed from physiology by students of language and voice has oftentimes been badly used. Such designations as "pitch mechanism," "vocal organs," and "the diaphragm is the principal organ of breathing" would be difficult of demonstration in the actual living organism. These are pure abstractions behind which it would be difficult to find the reality.

That the diaphragm is not the principal organ of breathing has been demonstrated time and again in X-ray studies of individuals during sleep, when they seemed to breathe all right though the diaphragms did not move. And in such calculations as were recently made at the laboratory by Dr. Harlan Bloomer of the contribution of the diaphragm to the total vital capacity. He feels that he is overestimating when he suggests the diaphragm in contraction contributes not more than twenty-five per cent of the vital capacity. Whereas, good posture, as compared with slinking, leaning posture, may increase the vital capacity by fifty per cent.

This story of the vocal organs becomes increasingly strange when I see many hundreds of children who have a wonderful larynx, pharynx, and mouth, but produce no sounds. Of course, these are not vocal organs any more than the fingers may be designated as piano organs or the foot, by some abstraction, be designated an accelerator organ as in speeding a car. These processes and organs are vegetative functions and structures and, in passing, there has come from this valving of the larynx and this localized valving of the oral and nasal tube, as in the pharynx and tongue musculature, and that of the lips, the processes of sucking and swallowing—the primary functions of these structures. It may be said even that only such ballads as closely approximate in their consonantal movements, syllable lengths, and change of vowels the primary processes of swallowing and sucking will ever be appreciated as delightful, as pleasurable, as beautiful. To epitomize this sentence, it may be said that that balladry which is most like vegetation in its melody and rhythm and selectiveness, which is commonly found in the vegetative processes, is beautiful.

The use of the terms melody, rhythm, and accent may seem strange as processes of muscular contractions. It is no more strange than some of the things to which attention has been called above. For the efficiency of swallowing and of sucking is dependent upon the position of the head, which in turn determines the position of the larynx, and the position of the chest, which in its turn determines the position of the lower organs, esophagus, stomach, and lungs. It so happens that these same variations, these same fluctuations of muscles under the constant stretch of nutritive forces, when there is no bolus of food or swallow of lacteal fluid present, are the same tonic conditions under which the vowel and its phonation components are produced. It would seem then that that person who would speak or sing ballads, who would vocalize, would first of all study the conditions under which most effective processes of the structure he intends to use may be brought about.

The large muscles setting a frame of tetany, even as on a spring board ready to jump, permit of contraction effects of the adjunct muscles, as in the shoulder girdle, the muscles of the head and neck, even the position of the larynx and tongue and lips and alae of the nose, so that such minimal motors as may be called upon to function alternately, now produce inspiration and now produce the phase of expiration. These processes of expiration are being balanced against the constrictive muscles of the larynx.

And, by the way, there is nothing to vibrate in the larynx. The real driver, which jams the particles of air together in condensations, followed by rarefactions, of course, is the puff, which having been released, expands, since it is under pressure. And while this puff is expanding, what we used to call the vocal cords, vocal lips or vocal folds (all miserable misnomers) is phrastically going in the opposite direction. At my range of speaking voice, the causative driver has already influenced the air ten feet away before the valve of the larynx is again ready to build up the pressure beneath, so that another puff may escape to produce another condensation followed by another rarefaction of ten feet in length.

We should rather look at voice, not as being this series of puffs, nor as containing fundamentals or overtones, but as being the coöperative act of large fixator muscles, covering the expiratory phase of breathing, and of adjunct muscle systems determining the position of the larynx and the position of the tongue in the mouth, the pharynx and the pillars of the mouth, and the minimal motors, the sphincterically functioning muscles of the valve of the larynx. Of such combinations of complexity of large and small muscle contractions is voice made.

All those things which determine effective muscle contractions will, of course, be reflected in the voice. It is for that reason that the "voice index" in the diagnosis of neurological and psychiatric cases is no far cry. As go the arteries, so goes the human voice. Too much calcium infiltrated into the walls of the arteries will direct that pressure of the heart beat directly backward into the intrapulmonary air and through it directly into the voice. As go the red cells, so goes the voice. The characteristic voice of the chronic anemic with its high, feeble oral quality needs no great exposition. And the voice of the strained, irritated hyperthyroid, men and women during cyclic gland changes, is all too noticeable at a definite age. So it has been wisely said that the voice is an index of what we are, determined by metabolism, which is determined by nutritional processes of assimilation, determined by the circulatory system, in turn determined by breathing and can be no better than the phasically integrated structures that produce it.

Voice teachers who will base their teaching upon physiological facts may be sure that through the techniques of first training the larger muscles and gradually training the smaller muscles, they will see emerging that high specific and phasic function of the muscles of expiration, of the muscles of valving in the larynx, and the muscles of reshaping that valving, as of sucking and of swallowing, which we call voice.



## VOICE TRAINING IN THE SCHOOLS: IS IT EDUCATION OR EXHIBITION?

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IF MY TALK on this occasion is to have any value it must include some suggestions for the betterment of vocal training in the schools, a matter in which you, as vocational workers in that field, and I, as a specialist in voice training, are mutually interested.

The time available in this crowded program is necessarily so short that I can hope to discuss only briefly a few things which seem of paramount importance. Under these conditions you will not misunderstand my attitude toward you and your very important part in the scheme of voice education if I do not use time for detailed recognition of the many fine things that are being accomplished under the existing program of class-voice teaching and choral training in the public schools. I believe that I understand and appreciate the difficulties to be overcome before some things that I shall suggest as desirable improvements in the voice training program can be realized; but if you agree with me that these suggested objectives are desirable, then you, as individual teachers, and this powerful organization that brings us together in conference, must take the initiative in turning such ideals into realities.

My first comment requires no revision of operating program, merely a broadening of understanding upon the part of a great majority of teachers to whom is entrusted the vocal guidance of boys and girls in our schools. They must realize that *every* normal boy and girl has, potentially, a good voice. There are good voices, better voices, and best voices; but there are no bad voices! Bad habits of use cause many voices to *sound* badly; but when those bad habits are eliminated and good habits instilled, these same voices will fall pleasantly upon the ear and will gain adequate power for all normal demands of speech or singing. Teachers must accept this broad conception of the universality of vocal endowment before they can share the vision of such a program of democratic, inclusive voice training as I wish to champion.

As a hypothetical basis for illustration, let us say that there are five hundred boys and girls in the classrooms from which a music teacher draws members of choral groups and voice classes. On the basis of voice tests, fifty of the better-sounding voices are selected for glee club or a cappella choir, or both. During the current school year these selected groups meet daily, or at least frequently, for instructive training and rehearsal. In the minds of teacher and pupils, the objective of this intensive training and rehearsal is public performance, usually competitive performance against other similarly trained groups from schools of the same city. Winners in city competitions frequently are selected to enter contests, actual or implied, in larger fields; or are invited

to sing on M.E.N.C. programs. Meanwhile, four hundred and fifty boys and girls from the same classrooms, handicapped by bad habits which prevented them from successfully meeting voice tests, receive little or no vocal training. Facing the matter honestly as an educational problem, does it not seem that the four hundred and fifty boys and girls handicapped by bad habits which inhibit them from using their voices efficiently are in greater need of helpful training than are the fifty who are not thus handicapped? It is true, of course, that a considerable number among the four hundred and fifty forgotten ones may lack that high degree of singing talent which, even though their voices were released, would qualify them for the specialized groups being groomed for public performance. Most of them could, however, learn to sing simple songs with agreeable tone and gain the valuable spiritual experience of musical participation. Every one of them *must* use the voice in speech, and to allow them to go out into the world, where they must compete for social and business success, with the handicap of a weak or unpleasant speaking voice, is to deprive them of a powerful personality asset, more essential to the average person than even the ability to sing well.

Some of our more enlightened school systems in a few fortunate cities recognize the importance of voice training for speech, and provide special teachers for that subject; but these are rare exceptions. In most schools, as you well know, there is no provision for voice training of any sort save by the teacher of singing activities. Do not think that I fail to understand how difficult or even impossible it would be for most school music teachers, already loaded with a working schedule as heavy as they can bear, to take on the added task of training the entire student body in voice habits for speech. Such general training would require an increase in the teaching staff which must await that time when the school boards and educational executives of our respective cities realize the challenging importance of voice training for every boy and girl. Nevertheless, you teachers of singing activities can both perform a larger service to the students and achieve more significant singing results, if you will recognize that speech training is an integral and essential phase of *all* vocal training, even when the objective is public singing performance. The fact is that no singing voice can attain and retain its best qualities when its possessor continues bad vocal habits in speech. And so, the choral director and group voice teacher will fail to realize completely the objective of efficient singing unless training devices correlate the vocal habits of participants in both speech and singing.

With regard to speech training, it should be remembered that the thing of paramount importance is to establish correct habits of *voice production*. Distinct articulation and academically correct pronunciation too often seem the major objectives of speech teachers, yet these desirable attributes constitute only an unstable superstructure of the speech edifice unless based upon a foundation of good voice use. We have all heard speakers who pronounced words correctly, articulated distinctly, phrased well, and intelligently considered matters of emphasis and inflection, and yet who employed a voice quality that nullified all these virtues. *Voice training for speech rather than speech style is the essential need for young people.* Give them command of a freely produced, vital voice in the early stages of their formal education, and they will find it an easy matter to master dictionary mandates regarding word pronunciation and all the other niceties of good diction, as their more adult experiences lead them to appreciate such values in cultural utterance.

I am projecting no new thought in asserting the close relationship between

voice training for speech and for singing. Phrases such as, "Sing as you speak"; "Singing is sustained speech," etc., have been current in the vocal world for some time. But talking about a thing is not necessarily doing it, and my observation leads me to believe that, in actual practice, there is relatively little of this merged training of the speaking and singing act. It is well to remember, also, that there can be no high reward for singing as you speak unless you speak as you should sing.

Returning to the specific problem of voice training in the schools, it would seem that some of the time given to intensive training of small groups for public performance might with greater profit be devoted to making the entire student body speech-conscious, and imparting at least some fundamental voice training that would better equip them for both speech and song.

Because I am thus emphasizing what seems to me the larger importance of sound vocal training for all boys and girls, please do not infer that I fail to sense the significance of affording the stimulating experience of artistic performance to the many gifted ones who are included in the special singing groups. On the contrary, I ask you to believe that I am reasonably well-informed regarding the school music program at large, as to both accomplishments and idealistic objectives, and that I am generally in sympathy with that program. I do not advocate general vocal training to *supersede* specialized training, but to *precede* it.

There is another thing that the directors of singing activities can do and can hardly be excused for not doing: *They can discipline their own speech so that it will afford a good example for their students.* I have conducted training courses for hundreds of such teachers, and am compelled to admit that only a small percentage of their number habitually used such voice production in speech as could profitably be taken for a pattern. Our teacher-training colleges should refuse to certify anyone for classroom teaching of *any* subject—particularly music—who does not use good voice quality in speech. Actually, few such colleges even provide adequate speech training. There are no alibis for a bad speaking voice save ignorance about corrective practice or indifference toward the problem of correction.

Another rather prevalent practice that seems unwise because it places a false emphasis upon exhibitionism at the expense of educational values, is that of attempting the performance of music that is unsuited to the capacities of the singing group. The George Washington High School, where there is a large enrollment of students with many fine voices, presents an elaborate eight-part Russian composition effectively. Ergo, the director of another high school a cappella choir, with one tenuous tenor and three throaty baritones constituting the top section of the male choir, must present an eight-part number for fear that someone will otherwise infer that its director is not as capable as the director at George Washington school. Certainly no worth while result can come to pupils, instructor, or listening public when a singing group that might perform a two-part or three-part song efficiently elects instead to mutilate a composition that is outside its capacity. There is an even more serious result from thus attempting the performance of music beyond the capacities of the group: Almost inevitably the director, in an effort to secure balance of parts, will encourage a degree of dynamic power from the weaker sections that will lead to voice forcing, with its damaging reaction upon the habits of the individual singers involved.

Realizing and freely admitting all the fine accomplishments that have resulted from intensive training of selected singing groups in our schools, and

from the stimulation of intercompetition, is there not danger that we shall professionalize school singing too highly at the expense of a broad and more inclusive voice education program for the entire student body? Are we not placing too high a premium upon showmanship and accepting the exciting results in public performance achieved by certain expert leaders as justification for our elaborate and rapidly expanding music program in public schools, meanwhile forgetting how little is being done in the way of establishing correct vocal habits for the vastly larger number of boys and girls who do not participate in this specialized performance?

# TRENDS IN VOCAL MUSIC IN ELEMENTARY SCHOOLS

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[NOTE: This survey report was given before the division meeting on elementary school music at the 1938 convention in St. Louis. Miss Trimmingham was director of the survey, which was a project of the Committee on Elementary Vocal Music of the Music Educators National Conference, Gertrude Fleming, of Detroit, Michigan, chairman.]

## INTRODUCTION

The Committee on Elementary Vocal Music of the Music Educators National Conference was requested by President Joseph E. Maddy to make a national survey of trends and tendencies in vocal music in the elementary grades. It is expected that the results of this survey will be used as a basis for further research which will be carried on by the Music Education Research Council or by this Committee who believe that the benefits to all music educators resulting from such a study will be far-reaching.

## THE PROCEDURE

(A) *The sampling.*—The sampling was carefully planned so that towns and cities of varying populations from all parts of the United States would be represented. Each member of the committee was assigned a given territory, usually the section of country in which she lived. The assignment follows: Eastern Conference—Louise H. Koehler, New York City; Southern Conference—Ruth Wiegand, Atlanta, Georgia; North Central Conference—Mary Burns, Detroit, Michigan, and Sarah E. O'Malley, Chicago, Illinois; Southwestern Conference—Ann Trimmingham, Maywood, Illinois; Northwest and California-Western Conferences—Helen Coy Boucher, Seattle, Washington.

The number of questionnaires sent to each committee member depended on the population in her area. Replies came from 146 cities, and are tabulated according to size and location of the cities as follows:

TABLE I

Conference	Group A Over 100,000	Group B 40,000 to 100,000	Group C 10,000 to 40,000	Totals
Eastern .....	11	14	11	36
Southern .....	9	10	5	24
North Central .....	9	11	16	36
Northwest .....	2	0	10	12
California-Western .....	4	2	3	9
Southwestern .....	8	11	10	29

(B) *The questionnaire.*—The questionnaire was made by a Chicago committee who used, as a nucleus, suggestions from a Detroit committee selected by Gertrude Fleming, supervising instructor of music, Elementary Schools, Detroit, Michigan. Several points of interest were added and after consulting educators in music and in other fields, the special drafts were made and sent out. There was great interest shown in this study. Supervisors not only replied yes, no, etc., but made very interesting, at times illuminating, comments on their own particular situation.

## SUMMARY

(1) *Vocal training.*—*The development of desirable tone quality.* With the spread of the school choir and vocal ensemble movement, there has come



a growing interest in the development of desirable tone quality not only in junior and senior high school, but in the elementary school from the kindergarten to the eighth grade. All music educators seem to be trying to keep a balanced, wholesome technique going which will not over emphasize the mechanics of singing, but which will raise vocal standards in tone quality, intonation, articulation and agility. Vocal development through songs or exercises is summarized as follows:

The cities of Group A (over 100,000), stress vocal development through songs. If, however, vocal exercises are used, they average three minutes of the music period.

In Group B, we find more supervisors using vocal exercises and averaging longer periods for such activity.

In Group C, a large majority use vocal exercises for even a longer part of the lesson—five to ten minutes.

Many directors of music, however, hesitate to place a technique requiring special skill in the hands of less skilled classroom teachers, since good breathing habits, phrase sensing, articulation, and tone quality can be secured by the layman naturally and effectively through songs.

(2) *Vocally handicapped students—monotones.* Through the entire elementary system from kindergarten to eighth grade, students who are vocally deficient receive special help in the large majority of school systems. Generally, this help is given in the regular music class. Many music educators stress the necessity of developing in these children the feeling that they "belong," "are not set apart because of handicap," "may be helped by hearing voices that are especially good," "cannot grow by themselves," etc. The problem of the school program, which is generally heavy, often makes it impossible to arrange a time for such special groups. The minority state that special classes are organized for intensive ear training and for individual diagnosis and help. Many emphasize the necessity of intelligent, sympathetic, tolerant handling, either in regular class or in special groups. The growing tendency to catch and hold the handicapped child's interest in music through other activities which are related to music shows a slight majority in the questionnaire. For such music activities, these children are excused from singing because of their handicap. This, of course, applies particularly to grades four to eight, since the period of vocal experimentation should extend through the primary grades. A minority reply "not excused," etc., and apparently do not feel the need for such an adjustment.

(3) *The Changing Voice.*—Adolescence seems to be the greatest determining factor in voice testing for a definite assignment of parts. In the majority of school systems, such vocal organization comes in the seventh, eighth, and ninth grades. A large number test voices and assign parts in the sixth grade. Some believe that this is necessary for more perfect performance of festival and concert material. Others find that retarded groups in the sixth grade must be tested because of their chronological age. Some few test for definite assignment of parts below the sixth grade.

There was an almost unanimous response, yes, to the question, "Do boys with changing or changed voices participate when they make up only a small percentage of the class?"

Since the problem of selection of material is so closely related to performance among adolescent students, the following summary will be of interest:

TABLE II

	Group A	Group B	Group C
Unison .....	25	36	38
S.A. and S.S.A. ....	26	27	39
S.A.B. ....	29	27	27
S.S.A.—T.B. ....	21	18	18

A small majority of school systems do not have "choral groups composed of changing or changed voices exclusively." Yet the proportion that do, is larger in cities of Group A than in Group B and C. This may be because the schools themselves are larger in Group A, making possible more opportunity for special group activities in junior high schools or departmentalized seventh and eight grades.

(4) *Rhythmic Development*.—Free and creative rhythmic expression seems to be used very extensively. It is impossible to know just what form this expression takes, yet there is sufficient evidence to show that the mechanistic approach to rhythm in primary grades is largely a thing of the past and that many children are first lead to sense rhythm through body activity. In this work a large majority have the coöperation of their physical education departments.

The use of Dalcroze or other formal expression as an aid to ear training and sight reading has been adopted by only a few. Yet it is hard to believe that pattern clapping and stepping, measure marking, phrase sensing and other such formal activities are not more universally used. Possibly the question was poorly stated, therefore not fully understood.

Percussion instruments for rhythmic development are seldom used beyond the primary grades. In a few cases, pattern and measure are expressed by these instruments when rhythmic games and drills are introduced or created as an aid to sight reading.

(5) *Music Reading*.—The replies to the questions of this section were very interesting. Many comments were made and some strong feeling was evidenced on different phases of the subject. Music reading seems to start most often in grades two and three. In cities A and B, replies are on a fifty-fifty basis. In cities C, second grade is favored for the first reading experience.

Only a small percentage use keyboard or percussion instruments as an aid to the reading lesson. Song slides are seldom used for sight singing.

Music reading, as an elective, generally begins in the seventh, eighth and ninth grades in a junior or senior high school situation. It is a by-product of choral study, and almost no special classes are organized with sight reading as the principal objective.

In elementary schools, theory is also taught incidentally and only as the need for detailed instruction seems to arise. There does not seem to be much provision made in elementary schools for theory as an elective for talented children. Work in this specialized field is generally part of the high school course of study.

There is a decided interest shown in canons and descants in the development of part singing. Perhaps the widespread use of polyphonic music for high school a cappella choirs has made this simpler type of singing on a horizontal line practical and thoroughly enjoyable to the class as a means of training for more complex forms.

(6) *Song repertoire*. The forming of a cumulative repertoire of a superior type by a majority demonstrates the fact that music educators are themselves becoming more critical of quality rather than of indiscriminate quantity.

In almost every case, the interest of the group is a deciding factor. In many cities, children, with guidance, actually participate in the making of these lists.

(7) *Listening lessons.* "Listening to learn" is carried on by the majority in two ways: (a) "related to the vocal music"; (b) as "a separate activity." The larger number of music educators develop their "listening lessons" program as an outgrowth of pupil participation.

(8) *Tests.* Some sort of testing program is carried on in the majority of cities A, and is generally given in grades four to eight. Tests are used principally for achievement and seem to be a very small factor in the development of a guidance program. Some few use them for guidance in grades seven and eight.

In the cities B and C, a testing program has seldom been adopted by music departments. There seems to be confusion in the minds of many about the technique of giving such tests and doubt of their practical application.

(9) *Guidance program.* The discovery and development of musical talent is being provided for almost unanimously. Usually the music department or classroom teacher has found this material through student response and performance. Many directors of music keep carefully tabulated records of the progress shown by gifted children. The activity program in many school systems serves as a principal motivating force for such development.

The establishment of free periods for club activity and for all types of group organization to take care of pupil interest and aptitude has been a great boon to music educators. This has made possible, in a large majority of cities, special vocal and instrumental work during school time, particularly in the larger school systems. Supervisors in Group C have not been as fortunate and, in many cases, must carry on such work after school and on Saturday.

The summary of special group activity is as follows:

TABLE III

	Group A	Group B	Group C	Total
Choirs .....	41	37	33	111
Glee Clubs .....	40	28	33	101
Orchestras .....	41	38	41	120
Bands .....	22	17	32	71

(10) *Grading.* Marks S (satisfactory) and U (unsatisfactory) or "no marking plan" predominate in the larger number of cities. A movement away from the specific marking or grading of students who are required to take vocal music seems to be quite general. This is possibly due to the fact that in all education, aims and objectives have changed during the past few years, and music education is moving with the times. Attitude and effort are given most often as the basis for grading, where a system is used. It is interesting to note that often where these are the primary aims there is more experimentation and more opportunity is given for special group activity.

(11) *Creative experience.* The summary of various types of creative response is as follows:

TABLE IV

	Group A	Group B	Group C	Total
Rhythmic Expression .....	36	40	47	123
Interpretation .....	36	40	47	123
Melody Singing .....	33	36	41	110
Melody Writing .....	33	30	37	100
Instrument Making .....	17	20	14	51

These creative responses are experienced by the majority in the classroom period. Very few seem to have activity of this sort for special groups. In

other words, there is a tendency in music education to stress creativity as a part of all music experience.

(12) *Radio.* Radio music programs are being used quite universally in the cities of Groups A and B. There is also a small majority in Group C, who use them. Possibly the problem of equipment is more difficult to meet in smaller school systems.

The use of radio programs as a part of the general music education plan is not as prevalent. Cities A reply yes, by a majority. Cities B and C reply yes, by fifty per cent.

#### CONCLUSIONS

(A) *General.* Music education, as it is carried on in the vocal field, shows the influence of trends and tendencies in the larger field of academic education. There has been a shifting of objectives from mere skills and content mastery to a building up of desired attitude, toward music as a part of life. A rich and abundant musical experience is being increasingly provided for all children as it relates to their special aptitudes and interests.

(B) *Specific.* (1) There is a definite and growing interest in beautiful singing. (2) There is a growing tendency to adjust music experience for the vocally handicapped. (3) The mechanistic or formal approach is rarely used in rhythmic development in primary grades. (4) Music theory as an elective is generally limited to high schools. (5) Testing is carried on in larger cities, but is not commonly made the basis of a guidance program. (6) Discovery and development of musical talent is carried on very generally, often by elaborate record keeping and in this effort the free periods for club activity have been a great boon. (7) There is a tendency to stress creativity as a part of all music experience. (8) The radio is very commonly used, except in smaller cities, but its use, as a part of the general music education program is not yet prevalent.

#### LIMITATIONS OF THE SURVEY

(1) The nature of the questions (in that they were framed to be answered with such words as yes, no, etc.), in many cases, prevented clear and free expression which might have thrown light on some debatable points.

(2) There was some confusion because of the different types of school organizations, such as six-three-three or eight-four.

(3) Terminology as yet is not perfectly standardized, and, as a result, not always interpreted in the same way. For example, "free expression in rhythm," "choirs," "glee clubs."

# THE USE OF RECORDINGS IN TEACHING INSTRUMENTAL MUSIC

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THE USE of professional recordings has been recognized as a valuable aid in the teaching of instrumental music for several years. There is available a comparatively wide selection of symphonic music and chamber works, representing recordings of standard editions by the foremost symphony orchestras and ensembles of the world. Works for brass and wood-wind instruments are, however, limited in number. Therefore, additions to catalogues of the recording companies in the field of the brass and woodwind instruments would be welcome to the teacher of instrumental music. Recordings of solo instruments, especially of the strings, are plentiful. It is interesting to observe that the withdrawals of recordings from the Cleveland Public Library reaches a yearly peak for the month preceding the Greater Cleveland Solo and Ensemble Contest, and librarians report exceptionally heavy withdrawals of solo and ensemble records. This is evidence of wide use, in addition to that of the large record libraries in the various high schools where no circulation record is kept. With the improvement of methods of recording and of reproducing machines, this resource has become an exceedingly important teaching aid.

The teacher and student are concerned with the following factors in the selection of recordings for classroom use: the artistic standard of the conductor or organization; the quality of the recording (American recordings are superior in balance and fidelity to foreign recordings); recordings of complete compositions without omissions; authentic and traditional tempi without distortion caused by crowding too great a portion of the composition into the limits of a single side of the record. Teaching values are diminished by technical shortcomings and deviations from the traditional interpretation for the purpose of meeting the conditions of the recording studio, but problems centering about these factors are approaching solution.

Experience has shown that, through the use of carefully selected recordings, certain values fundamental in teaching instrumental music are more definitely established and skills more quickly acquired, with a consequent reduction of the time required for drill. Some of these values are: improvement of metrical and phrase rhythm; improvement in pitch concepts, both unisonal and harmonic in relationship; more complete feeling for the mood and spirit of the composition; acquisition of restraint and recognition of the need for developing reserve in approaching climaxes, with consequent discrimination in the judicious use of dynamic resources; finer sense of harmonic balance, with artistic evaluation of important and secondary parts in relation to melody and accompaniment—in fact, all elements of artistic interpretation; and finally, conducting and playing techniques which are necessary for adequate performance. Excellent recordings afford a resource for studying fine examples of the art at leisure, with repetition at will, in combination with the score, which is invaluable to the teacher or the student.

The comparatively recent perfection of portable recording equipment has added a resource which retains many of the values of the professional recording, with the added advantage of greater objectivity in evaluating one's own performance. Used in combination with the professional recording, self-recording affords a basis for comparison which stimulates the teacher and

performer to strive for greater perfection and provides guidance toward the realization of higher artistic standards. The equipment for recording sound on film and on disc is rapidly reaching a point of development which makes its use not only possible but necessary in the instrumental music classroom.

The use of sound film is restricted because portable equipment is not fully perfected or adapted to school use. The film has the advantage of length with the added factor of visual aid, but possesses the disadvantage of expense and cannot be played back immediately. As sixteen millimeter sound equipment is perfected, there will be numerous uses for the sound camera in the classroom, but as yet it remains a potential future resource.

The disc recording affords immediate play back; it is moderate in cost of operation, and simple to operate, but it is limited in time for a single recording. At seventy-eight revolutions per minute, five minutes is the limit, and at thirty-three and one-third revolutions, ten minutes is the length of recording on a twelve-inch disc. Either speed provides satisfactory results with the better grade of recording equipment, and duplication of records is equally successful. In order to realize fully the utmost in educational value from recording equipment, it is imperative that the equipment shall be very high grade. The quality of the microphone is very important, likewise the cutting-head, loud-speaker and tone-arm. Ordinary quality is adequate for the use of the public speaking classes, but does not possess sufficient frequency range to reproduce instrumental music successfully. High fidelity recording reproduces the actual tone quality more faithfully and is obviously of greater value in the work of the instrumental music class with its varied tone colors and extended compass. It is true that more sensitive equipment requires more favorable conditions in which to realize its possibilities, but any bad acoustical condition may be improved by simple devices, such as hanging curtains, placing rugs on the floor, opening windows, changing seating of certain instruments, or using the auditorium stage with the curtain closed and the usual drapes in place. Of course, the installation of acoustic material on the ceiling of the rehearsal room is a good investment, not only to improve conditions for the use of recording equipment, but also to improve the effectiveness of the teaching act and to speed up the learning rate. Techniques must be developed for the effective use of classroom aids, whether they are the type being discussed or are merely the proverbial tuning bell to be found in nearly all instrumental music classrooms.

Recording equipment has the following uses: (1) teacher improvement, through self-analysis or with the aid of supervision; (2) teacher training, in service or prior to service; (3) measuring changes, in teaching, pupil progress, or different types of instrumentation; (4) diagnosis of problems by the pupils themselves or by the teacher; (5) making and giving standardized tests; (6) research in the fields of methods, classroom procedures, materials, and learning accuracy and speed; (7) recording the progress of a group from week to week or from year to year; and (8) increasing objectivity in the evaluation of teaching. We are now entering an era of development in which many of the problems suggested above will be studied, and we are not able to determine the extent to which solutions will be found; but the recording equipment now available opens the way for many studies which promise much for the development of instrumental music in the next decade.

The psychological effect on both the teacher and the child is interesting. Probably the greatest problem in music teaching or in performance is the necessity of evaluating outcomes as they travel all too quickly past our ears.

Other subjects of the school curriculum provide opportunity for the evaluation of results through more leisurely analysis. It is a common fault that the musician believes performance has reached a desired standard when it actually has not attained the heights of artistic perfection which the fond maestro believes it has. A high-grade recording provides the medium for evaluation with increased objectivity, and removes the personal equation so that teacher, pupil, and supervisor may have a more impartial view of the performance and may thereby diagnose problems of technique, ensemble, or interpretation far more accurately than during the process of performance. What a real opportunity it is to sit back and hear one's own playing or teaching! The motivation of learning through the stimulus-reward element of teaching with the aid of recording equipment is marked; for the recording serves as a means of preventing a group from remaining on a learning plateau in much the same manner as a public performance, and offers the added advantage of use when needed, thus providing tangible evidence of the outcomes achieved.

Outcomes in the form of skills attained, as well as the functioning of knowledge acquired, are brought into tangible form through recordings, and appreciations in terms of skills and knowledge, in addition to the purely aesthetic values of performance and composition, are vitalized and may be turned back into the learning process more effectively. The expressions on the faces of students when listening to recordings of their own playing and also the comments which they make concerning the technical and interpretive aspects, show growth in appreciation centered upon the actual musical values. Five minutes of listening seems to be worth hours of verbal instruction and drill on technical problems, and appreciation is strengthened immeasurably without the "talking-about-music" method, especially when the self-recording is compared with a professional recording of the same composition. This is really a combination of appreciation through performance and appreciation through listening.

The extent to which recording equipment can be used may be limited by controls placed upon the use of publications under copyright. The recording of a radio broadcast for use in the classroom has some possibilities, especially if the music programs are released in advance, as in the instance of the Ford Sunday Evening Hour or the General Motors Hour. There may be certain freedom granted in the placing of controls on the use of recording equipment for home or educational uses. At present, there is no regulation governing the making of recordings under the copyright regulations, except in the indirect protection provided for the published works. The duplication of recordings of school orchestras or bands for sale is another matter, and really does not enter into the question of using recording equipment for educational purposes. Students do want a copy of recordings which they make and this immediately raises the question of sale. It is probable that publishers will indicate limits within which copyright material may be used for educational purposes. It is hoped that they will be able to plan in such manner that the valuable teaching resources of recording may be freely used in the classroom, and that they will be able to protect their own interests at the same time.

# INSTRUMENTAL CLASSES, BANDS, AND ORCHESTRAS IN THE ELEMENTARY SCHOOL

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THIS TOPIC will be clarified, perhaps, by an understanding of what is meant by the elementary school. In a few cities, there is a predominance of elementary schools which include only grades one to six—the seventh, eighth, and ninth grades being segregated in junior high schools. In most other cities, however, the old eight-four plan is still in use; in this case elementary school implies grades one to eight. Whether it be six or eight grades, beginning groups are elementary; the difference, for the most part, lies in the more rapid progress of the older beginners as compared with that of the younger ones. Also, the possibilities are greater for developing better orchestras and bands in the eight-grade school.

The somewhat lengthy title is an outgrowth of the following questions: (1) What would constitute a good statement of aims for elementary instrumental instruction, including classes, bands, and orchestras? (2) Should instrumental classes, bands, and orchestras be curricular or extracurricular? (3) What ideas or plans have proved useful and practical in different situations?

These questions are ever before us, especially the second. In order to make the answers more vital for this particular situation, a group of local principals were asked to answer the questions. Concerning the first question of aims, according to the principals, instrumental music offers so much that it is almost impossible to include all aims in one short statement. However, the following statement comprises briefly their ideas:

The aim of instrumental instruction, in the elementary schools, is to offer those activities which give more opportunity to the children for the appreciation of beauty in music, for leisure-time activity, for emotional and aesthetic expression, for social adjustment and character molding, for stimulation of interest in group or private instruction, for means of study at a non-prohibitive price, and, to some degree, for discovery of talent. The aims as stated are given in the order of their importance, as was shown by the number of repetitions in the answers of the principals.

As to the much-discussed term *extracurricular activity*, it was agreed that "extracurricular activities" are those outside of the regular subjects, the teaching of which is not required; hence, they are not in the time schedule. They are those which bring opportunity, those which have educational value and which are desirable for the talented, but not necessarily so for every child. One viewpoint will interest you: "Extracurricular activities are those which educators concede to be vitally important to the development of lasting spiritual values, but which still require a large amount of salesmanship to bring the approval of the taxpayers." W. C. Reaves, in his book, *The Elementary School*, defines the extras as, "those which broaden and enrich the curriculum as a means to the many-sided development of the child, resulting in effective socialization and the better use of leisure time." Perhaps Henry J. Otto and Shirley A. Hamrin are right when they call such activities "co-curricular" instead of extracurricular and define them as "those school-sponsored child activities which require administrative provision and organization involvements somewhat different from the more typical classroom activities."<sup>1</sup>

<sup>1</sup> Otto, Henry J. and Hamrin, Shirley A. *Co-Curricular Activities in Elementary Schools* (New York: D. Appleton-Century Company).



From the practical standpoint, these activities, instrumental classes, bands, and orchestras may be analyzed as follows: regular, meaning that the teachers are employed by the board of education and that the instruction is free; extra, meaning that tuition classes are provided with teachers employed on an hourly basis, paid from the tuition fees; regular, meaning that the classes are held in school, whether free or not; extra, meaning out of school, whether free or not. Which should they be, regular or extracurricular? There are three considerations:

First, instrumental subjects should be regular, but optional curricular activities in school time. The reasons as given by the principals are these: It is the duty of the school to teach every child every subject in which he is educable; appreciation of, and participation in instrumental music is as vital as that of vocal music; teacher and pupil feel a greater responsibility for their work and accomplish more in school time; instrumental classes include often nontalented children with the ability to pay while many children with talent are left out because of lack of funds.

Second, instrumental work should be regular-curricular if possible, that is, if the school organization permits. Reasons in this case are: The classroom teacher should not carry too heavy a load; but to make orchestras and bands effective, some outside time should be used.

The third consideration is this: Instrumental classes, bands, and orchestras should be extracurricular because of time and program difficulties.

That brings us to the discussion of organization. In general, whether it is band, orchestra, or the instrumental class (wind, string, etc.), these problems must be recognized: attitude of principal; size of building—whether it includes grades one to six or one to eight; number of teachers; number of subjects taught (there are seventeen subjects in the elementary curriculum); teaching load; number of music activities; time allotment for music; adequate room and equipment; attitude of the other classroom teachers, and attitude of the parents toward the missing of other school work.

Taking orchestra and band as one type, there are these problems: First, there is the disposal of the homeroom class of the music teacher if rehearsals are in school, and the extra teaching load if they are out of school. In addition, there are the attitude and mind-set of the class, if classes are held after school hours, and there is also a conflict with many other outside activities. Second, in the case of the traveling teacher, there is the problem of seeing the children only in the one rehearsal and the lack of contact and experience with the school organization. Comparing the two foregoing situations, the classroom teacher knows the children, has numerous teaching techniques, and is always available for school programs, while the traveling teacher, though often better trained instrumentally, is less experienced in group teaching and is unable to be present many times when needed.

Taking instrumental classes as another type, there are fewer problems in organization when the class teacher is sent in, because only the children are involved, but there is still the matter of making up work missed and the interruption caused by leaving and returning to the classroom.

Suggested solutions to some of these problems may be found in having: (1) a teacher in the building who is free to relieve the music teacher; (2) a music teacher with no homeroom; and (3) regular instrumental teachers employed by the board of education on the same salary basis as other elementary teachers, with either a full schedule in one building, or a combined schedule in a series of schools ranging from two to ten buildings per week.

In the meeting of principals, the consensus of opinion was to have the classroom teacher take orchestra and to have other teachers sent in for instrumental classes.

In spite of all the handicaps, many administrators have found ways and means to include instrumental work in their already overcrowded programs. And so to answer the third question, they offer these plans which resolve into three types: scheduling of classes, devices for keeping pupils at work, and enlisting pupil and parent interest. As for schedules, many principals put orchestra outside of school hours, but find it only fairly practical. Some use club periods, one or two a week; one uses a rotating schedule based on two fifty-minute periods a week; another uses an alternating morning and afternoon schedule with a double period once a week; a third principal takes the homeroom class so that the music teacher may be free for orchestra. Others have small group rehearsals before school and at noon.

To organize the classes in the first place, selection of pupils (who will use board- or school-owned instruments) is made upon the recommendation of the general classroom teacher, of the classroom music teacher, and upon the interest of the child. Some schools pay for lessons in order to develop the talent they need.

Devices which keep pupils at work are: social activities at the end of the term, inclusion of the instrumental grade on the report card, attendance cards for presence and promptness at rehearsals and programs.

Pupil interest is enlisted and kept active by: providing audience situations, such as the use of orchestra, instrumental classes, bands, etc., for the school, for P.-T. A. and festival programs; using the orchestra or band as an incentive for instrumental study; talks by the principal stating advantages of instrumental study; using children themselves as salesmen; sending letters home; having the instrumental class teacher in the building instead of in centers, and giving assembly programs.

Parent interest is enlisted through class recitals, orchestra, and band programs; the use of board- or school-owned instruments as a talent finder at minimum expense; letters, bulletins, and advertising in the school paper; community programs in the evening with the director of music as speaker; coöperation of the principal and the P.-T. A. in buying instruments, and better articulation between the elementary and secondary schools. In spite of good organization within the school, satisfactory results cannot be expected without good teaching techniques on the part of the instructor who handles these groups.

Better techniques can be developed for instrumental classes if we assume first of all that the teacher is trained not only instrumentally, but also vocally, in elementary school music methods. Still better results will ensue if the instrumental teacher has had some experience in regular elementary vocal music classes, so that he may better understand the children and their problems and may make use of the techniques used in the singing class as a basis for work in the instrumental class. As further assurance of good technique, the ability to organize materials and equipment and to plan a smooth-working routine is, without doubt, most important, as everyone is agreed. In addition, while it is not strictly a technique of teaching, the ability to recognize quickly any defects in the various instruments is a great asset and timesaver.

Above all, the attitude of the teacher affects his teaching procedure. The teacher, as well as the pupil, should always have a learning attitude. He should always have an encouraging rather than a discouraging manner. He

should be free to give praise where praise is due and to be capable of holding pupils to the work assigned, as well as to high ideals of accomplishment. He should maintain the same working habits in the instrumental class as are expected of pupils in any other class, and withal he must have unlimited and contagious enthusiasm.

Upon this basis, let us consider some procedures used in acquiring a good teaching technique. First, in the instrumental class; using short portions of material, one group at a time, then combining groups; keeping the lessons moving with definite directions and a minimum of words; utilizing the more alert and more advanced pupils to help the less alert and less advanced; including the whole class when giving directions to, or discussing problems with, one pupil or group; stimulating friendly competition in the accomplishment of assignments; analyzing difficulties and showing children how to work by themselves with rhythmic, technical, and tonal problems; introducing formal drill only when the need arises; utilizing rhythmic figures common to several compositions as a means to unify the lesson and to create interest where pupils of different degrees of advancement are working in the same class; taking care of individual differences by having advanced players occasionally read at sight selections beyond the ability of the group and by having these same players work by themselves on selections which they may later play for the class.

Second, in ensembles, bands, and orchestras, the foregoing procedures should be included, plus the following: greater ingenuity and resourcefulness, knowledge of more instruments, knowing the distinction between teaching and directing (young children cannot be expected to follow a stick, until the composition has been learned; this is quite important, especially with beginning teachers), having the ability to combine parts and the power to hold the group together after individual parts are learned.

Before leaving the question of teaching techniques, it may be of value to observe a few differences in the techniques of men and women in dealing with young children, keeping in mind, of course, the fact that there are always exceptions. Men, in general, are more objective in their teaching, in that their aim is the music rather than the child; more intellectual and technical in their approach; more interested in, and trained for, junior and senior high schools because of higher salaries offered, the type of work involved, and larger experiences in orchestral playing; more inclined, perhaps, to choose material too difficult for beginners; more apt in checking and repairing instruments; better than women with seventh and eighth graders (there are notable outstanding exceptions).

Women, in general, are more subjective in that they are thinking of the child, rather than of the result; more interested in, and trained for, elementary work, perhaps because of tradition; more patient with details; more adaptable in the singing approach, and more likely to fit into the school organization.

The foregoing statements are merely observations, but are worthy of consideration, especially to those of us who may be concerned with the training or supervising of younger teachers.

There is still another important phase which has bearing upon good teaching technique, and that is the selection and organization of material as a basis for efficient teaching. As you all know, until comparatively recent years there was a dearth of good material. This calls to mind a well-meaning teacher who in deploring the decline of interest in string playing said, "There is such a 'dirge' of violin players."

In the choice of material, use these questions as criteria:

In general: (1) Is the appearance attractive? (2) Is the page easy to look at, or is it cluttered? (3) Is it suitable to the needs of the group (can it be used for older beginners as well as younger)? (4) Does it have lasting value? (5) Is it so presented that children can work by themselves? (6) Is the price prohibitive? (7) Does it favor strings or winds?

For beginning groups, separate classes: (1) Are the selections short? (2) Are the meters simple? (3) Are the rhythms simple? (4) Is the approach melodic or technical? (5) Is the material well graded? (6) Are new problems introduced too soon and too often? (7) Will it hold the interest of the child? (8) Is it well suited to the peculiarities of the instrument?

For beginning ensembles, bands, and orchestras, we must include all the above questions, plus the following: (1) Are the beginning selections in unison or in three- or four-part harmony? (2) If in parts, are the rhythmic figures the same for each instrument, at the same time? (3) Is the material well arranged instrumentally?

And for more advanced groups: (1) Are the selections usable for public performance? (2) Are they fairly easy to play and yet difficult in effect? (3) Are they a challenge, without being beyond the technical limits of the players?

To try in any way to present the elementary situation in the light of the three questions stated at the beginning is to attempt more than is possible in a fifteen-minute period. No doubt you have all met the same problems and have found your own solutions, but it often helps to analyze them from another viewpoint. So, in conclusion, it may be said that if we accept the help of the elementary school principal in planning our work, and if we produce results that are worth while for the child, the school, and the community, the time may come when more funds will be available, and the school curriculum so changed as to permit a larger place for instrumental music in the elementary schools.

# THE GROWTH OF THE CHILD THROUGH INSTRUMENTAL MUSIC

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THIS DISCUSSION on "The Growth of the Child Through Instrumental Music" is based on my own observation in the public school system of Joplin, Missouri. In gathering data, I submitted questionnaires to two hundred members of our high school band and orchestra, asking for their frank reactions to many questions. From their answers, I have worked out a concrete statement of our problems. From these problems I have drawn conclusions which I hope will be of help to others who are in similar situations.

The logical place to begin such an investigation is at the beginning of the child's musical experience. *Why* did he start, *when* did he start, and *how* did he happen to select the instrument he is now playing? In the answers to the question "Why?" I found that, in a very large majority of cases, the start was made on account of parental influence. The motivation provided by the existing senior high school organizations was next in line. The replies to the question "When?" indicated that forty-two per cent started while in junior high school, forty per cent in grades four, five, and six, ten per cent after reaching high school, seven per cent in grades one, two, or three, while one per cent started before school age. I should add that those who started after reaching senior high school were all students who had had piano training, and had taken up some needed instrument. Evidently, choosing the instrument was largely a matter of personal choice, although I am unable to say just how this choice had been influenced. There is also the question as to whether the student chose the instrument he loved, or whether he learned to love the instrument he chose. Other important factors in selecting the instrument were the need of a particular instrument in an existing organization, teacher or parental influence, availability of instrument, and cost.

From these three points, the following deductions may safely be made. If we are to depend largely on parental influence in starting children and in selecting instruments for them, we must educate the parents to the point of complete coöperation. They must be "sold" on the idea. They must have confidence in the teacher. The old adage "Nothing succeeds like success" must be recalled here, for nothing influences parents or entices students quite so much as a successful organization. Parents must be influenced by the press and other kindred agencies, and must be favorably impressed in their contacts with teachers. The element of "teacher personality" comes in for consideration here, and its absence may explain why some very fine musicians fail miserably in our field. The desire to emulate an outstanding senior high school student, or to "be in things" is largely social, of course, but we may as well capitalize on it. Many a successful student musician has been developed from a purely social beginning.

It is obviously advantageous to have students start at an early age, so that the influence of music may be spread over a period of years. Here again, the instrumental teacher needs to contact the parents of young children, and provide the proper motivation. In our own school system, we provide small units of orchestras and bands in as many grade buildings as possible, bringing these groups together occasionally for inspirational purposes. Very few of us are doing as much as we could and should do with bands and orchestras in the lower grades. This field is full of most interesting possibilities.

The junior high school teacher has one of the most productive fields of all. Students at this age are beginning to find themselves and to act of their own volition more than do those in the lower grades. An aggressive teacher can locate much talent among students of this age. Few beginning students of senior high school age can be of any value to an organization, although, of course, they may derive much pleasure and benefit from the work. Most systems fail at this point, although I am sure that many schools have facilities to administer to the needs of this group of students. They are deserving of our attention even though they can be of no service to us in organization. We may say with reasonable accuracy that the desire to play is found in almost every child. What is needed, then, is the personal touch which can be given by the teacher.

In the choice of instruments, our children and their parents must be educated to realize the necessity of balance to understand what is required to secure balance, and to learn that the pleasure of participation is not confined solely to those who play the melody, but is rather shared by all alike. Courses in music appreciation, special demonstration concerts by the orchestra, and well-planned promotional exploiting of the lesser-known instruments will help a great deal. Every instrumental supervisor should maintain a chart showing the number of children in each grade who play an instrument. Theoretically, at least, this plan should enable us to solve our instrumentation problems; although in spite of it, we may encounter a shortage of instruments here or an over supply there. The point to be made, however, is that this problem can be controlled to a great extent and should not be left to chance.

Parents who are inexperienced in these matters should by all means consult a musician to advise them concerning the proper instrument. Too often, we find children trying to play instruments to which they are poorly adapted. A little expert advice might avoid this. In many cities, music stores coöperate in helping to solve this problem by renting instruments over a short experimental period.

In summarizing these points, let us emphasize the idea that starting pupils at the right age and on the right instrument must be a matter of aggressive action on the part of the organizer. He must deal with pupils at an early age and advise them wisely on the choice of an instrument, taking all the recognized factors into consideration.

Having learned when, how, and why the students began their study, we next undertook to investigate the methods of their study. Some of them have had private lessons, some class lessons, and many have had a little of each. The merits of private versus group teaching are often discussed. My personal opinion on the subject is as follows: (1) Certain combinations of instruments cannot be effectively taught together; problems in combining strings and brasses give rise to difficulties in keys—an easy key for the one is a difficult key for the other; the average rate of progress on the two types of instruments is not the same. (2) Certain instruments present undue difficulties of range and key if taught together at the beginning; the E-flat and B-flat instruments offer this problem. Most all simple melodies written for the cornet are excessively high or low in range for the mellophone, for example. (3) The advancement of the members of the average group is not the same, which very likely will work an injustice either to the rapid learners or to the slow, perhaps to both. (4) Successful group teaching requires a peculiar talent and a special personality; good musicianship is far from being enough.

In spite of these things, however, we recognize that in many cases it is

group instruction or no instruction, so we go ahead doing our best and in many cases defy all laws and meet with splendid success. Group teaching will offer more motivation and interest for the beginner, but private instruction of some sort is essential for the development of the young artist. When faced with the necessity of carrying on with group work, a wise division of instruments with reference to keys, easy playing ranges, and similarity of problems will aid greatly.

The next topic discussed in our questionnaires was that of casualties. How about the students who start and then drop out? Where and why are the danger points, and what can be done to eliminate them? We find a few dropping out between the grade school and the junior high school, and many quitting between junior and senior high school. This is true especially when the student changes from one building to another and goes to a new teacher. The first-named group we usually find to be endowed with very little talent, probably victims of a lack of proper home influence regarding practice. In the interim between junior and senior high schools, many quit because of increased curricular and extracurricular activities. In our crowded program this apparently cannot be overcome. Others we find drop out on account of fear and lack of development. They hesitate to report to a more advanced group. In most cases, they probably recognize their own lack of technical ability. This can best be overcome if the senior high school can arrange work for groups made up of less highly developed students. This is very difficult for the small school, but is, nevertheless, probably the ideal solution. Another safeguard lies in personal solicitation on the part of the senior high school instructor, together with a careful check of all names of students who participated in music in the junior high school. This same practice, by the way, will help protect against losses between grade and junior high school. This, of course, requires a closely knit organization, with proper coöperation between all grades. A careful integration of groups also helps. Let the junior high school strive diligently to fit students for senior high school, as is done in other departments. This gap can be bridged.

What has inspired these students most? What events stand out in their minds as having given them greatest impetus? Of the Joplin students who were asked this question, by far the largest number answered "contests." This means the intensive preparation, the thrill of performance, the satisfaction of a task well done, and the inspiration of hearing other groups. No reference was made to winning or losing or to the rating received. The appearances of two symphony orchestras which visited us within the past few years received next to the largest number of votes. Third in line was admission into, and performance with, our own school organization. Radio programs and individual artists in local concert series were other sources of inspiration, with most frequent mention of the NBC Symphony Orchestra.

Drawing deductions from these findings, one may readily assume that I am an enthusiast for contests and competitions. I believe in them heartily as a source of motivation and inspiration. I believe the so-called evils of contests come largely from the wrong attitude on the part of the director. With this sort of motivation, students will do very intensive and thorough work, and their own enjoyment and appreciation will be increased. Directors should train groups to do a fine job of playing—not to win a contest.

On the subject of hearing symphony orchestras, there is little we can do in small communities. City students have a distinct advantage there. In Joplin, we get a symphony orchestra once every two or three years. Smaller

communities never get them. Radio is a substitute, but not a complete one. Seeing and hearing the artists mean much more than just hearing them. Motion pictures, such as *One Hundred Men and a Girl*, featuring Stokowski and his orchestra, are eagerly attended by students as a means of inspiration.

The fact that students consider membership in our own organizations as a source of inspiration offers a challenge to me. I feel that I must make the organization worthy of their expectations, that the music performed must be of a type consistent with the inspiration they expect to get, and that I must seize this golden opportunity to give them all that I can, in addition to orchestra and band experience. Here is youth at an impressionable age, coming to me with expectancy. It is my privilege to give them many things in addition to musical experiences: the principles of good citizenship, high ideals and the elements of sound character, proper ideas on every subject conceivable.

In order to get a check on the effectiveness of our work with regard to developing acquaintance with, and appreciation of, music, we asked the students receiving this questionnaire to name selections which thrilled them, selections which inspired them, and some which interested them on account of their program content. The results were most interesting. A very definite dividing line is noticeable between those of considerable experience and those of less experience. Answers given by the upper classmen who had played a great deal, invariably contained references to music of the highest quality. Types of music referred to were definitely proportional to the band and orchestral experience of the students. Of course, selections we had studied predominated in all questionnaires. This was expected. The deduction is obvious: the relationship between appreciation and participation is a positive one. Students learn to love that which they study. It, therefore, behooves us to take two positive attitudes. First we must afford as many students as possible the opportunity to participate, as a definite step toward full appreciation. And second, we must see to it that the music we study is worthy of this appreciation.

The next question considered was, "What does our program mean now to the students participating, and what will it mean to them in the years to come?" Nearly every member of our organizations felt that he had gained something that had been denied his fellow students. Some defined it clearly, others obscurely. Actual enjoyment of band and orchestra practice, association with a rather selected group of people, contact with the uplifting influence of music, ability to listen to and enjoy a good program—all came in for their share. If we believe with modern psychologists that, for the child, the educational process is life itself, and not preparation for the years to come, if we agree that the student has the right to enjoy his educational program, we can easily see the extent to which music study fits in. In fact, it may overshadow all others. It should provide pleasure, thrills of the right sort, satisfaction of accomplishment. It should brighten the day and motivate the student's whole program of activity.

A discussion of the significance and value of this work to students now leads immediately to a consideration of what it may mean to them several years hence. The ideas of the students on the subject are hazy. But for those of us who have been in the field for several years, there is no question as to the value. We have seen it demonstrated time after time. Students who have participated in the performance of fine music never forget the thrill they have received. Every program they hear carries them back. Hearing a fine band or orchestra concert is a greater treat for them than for their neighbor.



A program containing works that they have studied gives them enjoyment which can only be appreciated by a performer.

Much is being done these days to provide an outlet for the talent of our graduating high school musicians. This is a most worthy movement. Cities should provide bands and orchestras in which these people may play; ensembles should be organized in the home, church, lodge, so that talent will not lie dormant. But for the student who lays down his instrument the day he graduates, never to play again, have time and effort been wasted? A hundred times no. He may be a successful lawyer, doctor, engineer, he may never again have time to practice and keep up his technique; but always, in proportion to the extent of his activity, his sense of music appreciation will exist, and we will have fulfilled what to me is one of our most important objectives; we will have increased the scope and possibility of human enjoyment by opening to these students fields of culture which may ever remain closed to the student or citizen who has never participated.



## AN EXPERIMENT IN INSTRUMENTAL MUSIC

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IN MOST SCHOOL systems, I presume, there is one plant that is used for experimental purposes which tends to lead the way to the adoption of new teaching procedures, and which serves as a tryout for new programs and ideas that make possible the attainment of higher goals within that system. Such a school is the College Elementary School in Fresno. This plant is now used largely for demonstration purposes in connection with the State College teacher-training program, but before it was so organized, many experiments and subsequent changes were necessary. The particular one with which we are concerned, in this instance, is the instrumental music program. Since its inception and subsequent development, this plan for training young instrumentalists has evolved in such a manner that it can virtually be called unique in public schools.

This elementary school is very little different from any other six-grade plant; therefore, the results and the general plan could be attained by any average elementary school if the administration truly desire them. The instrumental program, about which the remainder of this paper is concerned, has evolved from a definite philosophy of education and the best of psychological principles as applied to music education. The general aim of the plan is enjoyment and higher appreciation of music through participation. The originators of this plan also had in mind such general aims as: (1) to provide opportunity for social growth; (2) to promote fuller and more vital use of leisure time; (3) to encourage coöperation; (4) to develop leadership; (5) to give children worthy, satisfying emotional experiences; and (6) to afford permanent worth-while interest in community and national music activities.

At the outset, many problems confronted the originators of the program. Among these were the problems of organization of classes, the time the classes were to meet, and, above all else, the problem of finding a means of financing the equipment to be supplied. These problems will be discussed later.

For three years, all of the classes were extracurricular; but at the end of this period of tryout and experimentation, they were placed within the school time allotment. Piano classes were then offered for the first time. Since the program has been made curricular, the class periods have been worked out as follows: The string instruments meet in a group three times weekly on Mondays, Wednesdays, and Fridays, and the wind instruments meet twice weekly on Tuesdays and Thursdays. At the end of the first semester, the time schedule is alternated so that at the close of each year all instruments have received the same amount of time consideration. The class periods are forty minutes in length. Occasionally during the second semester, the strings and winds are combined into an organization known as the junior orchestra.

At the beginning of each term, children are selected for particular musical instruments according to their physical and musical qualifications. In general, they are given the instrument of their preference, provided there is no outstanding reason why this should not be done. The pupils who apply for instrumental instruction are carefully examined as to teeth, jaw formations, fingers, and as to whether they possess a good musical ear. Those who wish to play a string instrument, such as violin, viola, or cello, should have a keen musical ear, well-shaped fingers and hands, and the ability to carry a tune. Those who select trombone or French horn should likewise have a good ear. Evenness of teeth and jaw formation seem to contribute in some degree to the success of those who take up trumpet, cornet, or trombone. Pupils with a slightly receding lower jaw apparently do better on French horns or reed instruments. This preparatory work is necessary and should be carefully done so that parents may be correctly advised as to the instruments most suitable for their children. This plan of selecting children was adopted in part from the plan used in Oakland, California.

The children are promoted to the advanced orchestra when they are ready. This serves as remarkable motivation to learning, and the desire to be a member of this, the most important club of the school, eliminates any question of dropping music later on. The part of this program which we feel is almost unique is the arrangement of instrument classes which are required during the entire fourth grade, the same as arithmetic, spelling, or any of the other elementary subjects. Likewise, piano is required during the third grade.

Advanced orchestra still meets outside of school hours at half-past three in the afternoon for forty-five minutes three days weekly; and the prospects are that it will continue to do so, for the children consider it an honor and an extremely great pleasure from the standpoint of enjoyment to be in this organization, and they always maintain a fine attendance, even during the football season.

It has been necessary to charge a small fee each semester which has entirely paid for instruments for all children, instrument replacements, repairs, strings, reeds, resin, textbooks, and, in fact, everything in connection with the program, except the teacher's salary. The fees amount to five dollars each semester for the child who uses a school instrument and takes it out in the evening for home practice; two dollars and a half for the child who uses a school instrument but does not take it home for practice, and one dollar for the child who owns his own instrument and simply uses the school textbooks. Of this financial record, the administrators of the program are justifiably proud.

Children who, upon entering the fourth year, have already had instruction on a musical instrument are requested to take up a new one. From the two, they choose the one they like best at the beginning of the fifth year and play it in the orchestra. For those children who transfer to this elementary school after the first semester of the fourth year, a special program is worked out permitting them to take their instrumental music with the beginning classes. All of this can be programmed, as has been discovered in Fresno, although it takes considerable planning on the part of the administration concerned.

A surprisingly large number of children continue with instrumental music after completing this program. All of the children elect orchestra during the fifth and sixth years of the elementary school, so it is possible to count the enrollment in the fifth and sixth grades and know the number in the orchestra.

A few statistics on the piano program may be of interest. In grade four, there are thirty children who have had a year of piano in the third grade. Out of this number, twelve are continuing their piano instruction with private teachers, either individually or in small private classes. This year, five children in the high fourth grade are sufficiently advanced to elect the orchestra in addition to their regular instrumental classes. In grade five, there are twenty-nine pupils who have had piano instruction in the third grade; of this number, eleven have continued with private piano instruction. In grade six, there are twenty-seven pupils who have had piano instruction in the third grade; fifteen of this number are still continuing private piano study.

It may be well to mention in passing that this instrumental program is only one fourth of a well-balanced elementary music setup consisting of four phases: singing, listening, creative, instrumental. The listening lessons of the primary grades contribute in a large measure to the success of this program; in these lessons, all of the instruments of the symphony orchestra are studied as to tone quality and appearance with the aid of records, pictures, and charts. In these same grades, rhythm band is presented, making a fine approach to later study of orchestral instruments. The piano instruction in the third grade is a value unto itself, and, in addition, serves as a fine introduction to both clefs as well as a basis for the study of any orchestral instrument later.

We attribute an important part of the success of the plan to the thought which has been given to the qualifications of the teacher who handles this work. In our estimation (and this applies generally, as well as specifically, to this situation), the elementary instrumental music teacher must first be a wonderful teacher who understands children, and after that she must be a good musician. Too often children discontinue music because of too formal methods, severe practice, and dull materials. This condition can be greatly improved if the "teacher of children" is given preference over the "teacher of music." Therefore, in selecting teachers, the first concern is for factors, such as health, vitality, emotional stability, cheerfulness, sense of humor, appearance, speaking voice, sympathy with and understanding of children, tact, initiative, and resourcefulness. After that comes mastery of subject matter. Most desirably, the teacher should be able to perform on some orchestral instrument and should be able to teach piano classes.

While developing this program in our six-three-three plan, we have given much thought to proper articulation at the various levels. An arrangement which helps to maintain a smooth-running program is a plan adopted by the teachers whereby a list of the names of the graduating instrumentalists

is sent to the director of music, together with the name of the next school each child plans to attend. The director of music tabulates it and sends a complete list to the teachers at higher levels, who follow up the list to be assured that all are properly placed in new classes. General program cards also follow the children from school to school, and these provide a double check. Careful attention has also been given to the materials used at the different levels in order that needless duplication does not occur. Basic texts have been agreed upon by the elementary and the junior and senior high school teachers.

In the junior high schools, instrument classes are again offered, but this time as elective courses for children who wish to take up a different instrument or for children who come from other schools and wish to start instrumental music. As a result, the junior high school, for which the College Elementary School serves as a feeder, has an orchestra which compares favorably with most senior high school orchestras.

In conclusion, it may be well to mention a few of the more outstanding points which have developed as an outgrowth of this program. The principal of this school maintains that over a period of ten years, he has observed that the children present less differences in the instrumental program than are to be found in the arithmetic or spelling classes.

At the beginning of this program, instruments enough were supplied so that no child was obliged to purchase one. As time goes on and parents realize the value of the program, more and more instruments are supplied by the individuals and less and less by the school.

The children give occasional concerts; however, concerts are not necessary for motivation in keeping them in the elective orchestra. They attend for the purposes of enjoyment in participation and the pleasure evoked from working together as a social group toward a common end for all, finer musical appreciation.

# REPORT OF THE COMMITTEE ON JUNIOR AND SENIOR HIGH SCHOOL ORCHESTRAS

HENRY SOPKIN

*Director of Orchestras, Lake View High School, Chicago, Illinois*



[NOTE: A survey of junior and senior high schools having an enrollment of three hundred to twenty-five hundred, was made by the Committee on Junior and Senior High School Orchestras, Henry Sopkin, chairman. The following questionnaire was sent to two hundred schools throughout the United States; replies were received from one hundred and fifty schools, and the percentages shown in the questionnaire are based on the replies received.]

## QUESTIONNAIRE

Name of School.....

(1) What is your school enrollment?.....

(2) Check below the total number of each kind of school-owned instruments.

violin .....	4%	contra-bassoon .....	none
viola .....	12%	French Horn.....	9%
cello .....	11%	trumpet .....	4%
bass .....	9%	trombone .....	5%
flute .....	4%	bass trombone.....	17%
oboe .....	4%	timpani	}.....14%
English Horn.....	4%	drums, etc.	
Bb clarinet.....	13%	harp .....	7%
bassoon .....	4%		

(3a) How do you finance the purchasing of new instruments?

Board of Education.....	42%	School activities.....	5%
Concert proceeds.....	23%	Athletic department.....	4%
P.-T.A. and Mothers' Clubs.	7%	Donations .....	4%
Civic projects.....	6%	Students buy their own.....	3%
Rental .....	6%		

(3b) How do you finance the repairing of instruments?

Board of Education.....	31%	State funds.....	6%
School budget.....	20%	Teachers do own repairs....	4%
Rental money.....	12%	P.-T.A. and Mothers' Clubs.	3%
Students pay their own.....	7%	Concert proceeds.....	12%

(4) What per cent of your students own their own instruments? Average, 69%; low, 5%.

(5) Check what method you use in purchasing new music.

(a) Board of Education re- quisition .....	43%	(d) Service clubs.....	3%
(b) General school fund....	15%	(e) Concert proceeds.....	4%
(c) Donation of parent or- ganizations .....	15%	(f) Other methods.....	19%

(6) What per cent of your students are studying with private instrumental music teachers at the present time? Average, 20%; high, 100%; low, 10%.

(7a) Do you have regular certified music teachers employed by the board of education to assist? Yes, 12%; No, 88%.

- (7b) If the above is answered in the affirmative, how much time do they assist you per week? 69% of schools, 30 hours; 28%, 6 hours; 3%, one hour and a half.
- (7c) How much are they paid per week? 74%, \$88.50; 23%, \$27.50; 3%, \$3.00.
- (8a) Do you have teachers, not certified by the board of education? Yes, 69%; No, 31%.
- (8b) If the above is answered in the affirmative, how much time do they assist you per week? 61%, 10 hours; 30%, 5 hours; 9%, 1½ hours.
- (8c) How much are they paid per week? 71%, \$5.75; 17%, \$1.34; 12%, \$1.00.
- (9a) How many periods do you work per day? 59%, 10 periods; 35%, 6 periods; 6%, 1 period.
- (9b) What is the length of each period? 46%, 70 minutes; 34%, 52 minutes; 20%, 30 minutes.
- (9c) What is the total number of hours per semester that you give to the preparation of your orchestra? 83%, 500 hours; 16%, 97 hours; 1%, 4 hours.
- (10) Do you keep an accumulative personnel record of each member of your orchestra from elementary through senior high school? Yes, 24%; No, 76%.
- (11) Check the music activity your students have after high school graduation.  
 (a) Civic orchestra, 25%; (b) church orchestra, 29%; (c) university orchestra and band, 16%; dance orchestra, 10%; town band, 6%; ensembles, 6%; junior symphony, 4%; military band, 4%.

# PROBLEMS RELATIVE TO PIANO CLASS METHODS

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[NOTE: This is a summary of the round-table discussion on piano class instruction which was held at the piano class section meeting of the Music Educators National Conference, during convention week in St. Louis, March 27-April 1. Lois Rodgers, chairman of the Conference Committee on Piano Classes, presided at the section meeting.]

PRIOR TO THE meeting, twenty problems relative to class piano methods were listed by the various members of the committee, and were ranked in the order of their importance. The members of the jury panel discussed the first four problems given in the list. For the benefit of those who are interested in knowing what the other points were, the complete list is given at the close of this report.

The first problem to be discussed was: (1) How more adequately to achieve the ability to sight-read in piano.

The panel members agreed that: (1) Part of every lesson should be given over to sight reading. (2) Students should be required to sight-read at least one new phrase with hands together during each lesson. (3) Students should be required to read rhythmically rather than technically correct. (4) There should be an attempt made to distinguish and separate the sight-reading exercises from the music reading that would normally occur during the lesson. (5) There is a definite technique for sight reading that may be developed. This technique should include: Cultivating the habit of observing the key signatures, the meter, the form of the composition, etc., and using the process of recall and association by means of combinations which assist in developing such technique. (6) It was suggested that the ability to sight-read can be furthered by placing cardboard covers over the hands and keyboard, so that students will form the habit of watching the printed page and of spacing more accurately the distances on the piano keyboard. (7) In developing the ability to sight-read more fluently, careful consideration should be given to music that is used for sight reading. There should really be only one new element or problem in new material; sight reading material should not involve any new problems. It was suggested that if the music material to be used for sight reading were graded properly, the sight reading process would be facilitated.

Problem II included the following: (A) Learning by rote as a stimulus for beginners, and its resulting evil if carried on too long. (B) Should difficult technical points be discovered by allowing the child to find them for himself in playing through the exercise, or should they be pointed out by the teacher first? (C) Should the child be taught to correct the mistake at the time he makes it, or should the correction be made after he has finished playing? (D) Should the fundamentals of music be taught in advance of need or as the need arises?

In regard to Problem II-A, the speakers on the jury panel agreed that: (1) It is necessary for little children to learn through the senses and that the rote method serves a vital need at this level. (2) All beginners, regardless of age, should come to the piano lesson with a mind set to learn to play something and that the rote method makes this achievement possible. (3) It is important to correlate the rote method with ear training, and that in using this method the children gradually become independent of the teacher. (4) Since the rote method in some form is carried on throughout all teaching, not only as a

stimulus, but as a sound pedagogical principle, it may be considered an appropriate accompaniment to the reading process.

The jury panel members agreed that in Problem II-B: (1) The teacher should avoid "fixing a pattern of error," and that, (2) The same principle should govern the procedure as that used in dealing with Problem II-D, also that (3) There are situations in which it is necessary to help a child over a difficult problem in order to keep his interest, etc.

Interpreting this situation broadly, it may still be said that "need precedes explanation" because there is the need to avoid fixing the pattern of error, and the need to stimulate or encourage the child. Consequently, it may be justifiable for the teacher to explain some technical or fundamental points before they are experienced by the student, assuming that the teacher would not explain a problem so far in advance of the student's need that he could not quickly recall and associate the explanation with the application. Therefore, it follows that the situation in the teaching procedure will vary, and that the teacher should deal with Problem II—A, B, C, D, in accordance with the individual differences of the students and in the use of procedures which will secure the best results.

Those speaking about Problem II-C agreed that: (1) The teacher should avoid fixing a pattern of error, which would likely result if the child were always allowed to discover the error after having made it. (2) If the class is playing together, it is better to wait until the end of the phrase for corrections rather than to break into the rhythm.

In the discussion of Problem II-D, it was agreed that: the fundamentals of music should be taught as the need arises. However, it was brought out in this discussion that "as the need arises" is also interpreted to mean "at the psychological moment when the explanation of a technical problem would be most meaningful and functional to the child." With this interpretation the teacher has the responsibility of determining this psychological moment, which may occur before or after the child has consciously experienced the need for such an explanation.

Problem III was: What should constitute the training requirements for a piano teacher in the public schools, assuming that piano is a part of the regular curriculum?

The speakers agreed that: (1) A piano teacher employed in the public school system should be required to fulfill the usual academic requirements in the teacher-training courses in addition to her piano training. (2) The piano training should be from a recognized music school or its equivalent. (3) The point was made that too frequently the public school music departments have been besieged by undesirables who, having attained a degree of success as professional musicians, are attempting to secure positions in the school systems without having had the training which is required by law in most states for public school training.

Problem IV concerned the giving of adequate individual attention to each member of the piano class so that each may develop in accordance with his potentialities.

The following points were brought out in the panel discussion of this problem: (1) Supplementary material appropriate to individual needs may help to keep each student working at the rate and level of development appropriate for him. (2) Other devices suggested were grouping students with similar problems, dividing the period so that each child has an opportunity to play for the teacher who can suggest remedial work to care for his individual needs and problems, and constant reclassification with respect to each child's level of development.



## RANK ORDER OF PROBLEMS RELATIVE TO PIANO CLASS METHOD

(1) How more adequately to achieve sight reading ability in piano.

(2) Problems in the teaching procedure regardless of textbooks used: (a) Learning by rote as a stimulus for beginners, and its resulting evil if carried on too long. (b) Should difficult technical points be discovered by allowing the child to find them for himself in playing through the exercise, or should they be pointed out by the teacher first? (c) Should the child be taught to correct a mistake at the time he makes it, or should the correction be made after he has finished playing? (d) Should the fundamentals of music be taught in advance or as the need arises?

(3) Assuming that piano is a part of the regular curriculum what should constitute the training requirements for a piano teacher in the public schools?

(4) The problem of giving adequate individual attention to each member of the piano class, so that each may develop in accordance with his potentialities.

(5) Piano is now elective in many school systems, and is part of the regular curriculum. A program of this sort involves different aims, purposes, and procedures than those which would be appropriate for a selected group taking private lessons. (a) Aims for piano class instruction as sponsored by the public schools versus those appropriate for private instruction.

(6) To what extent can class instruction be carried on, i.e., when should private instruction be recommended? (a) When unusual talent is discovered. (b) When students have advanced to a certain point. (c) Possible listing of examples of piano music which technically set the limits for efficient class instruction.

(7) A class teaching procedure which emphasizes: (a) Children analyzing and discovering their own problems, and requesting aid as needed. (b) Teacher calling attention to unnoticed problems. (c) Teacher relationship to the pupil—that of a counselor and guide rather than that of a dictator.

(8) Popular music, its appeal to the students: (a) The teacher's responsibility for raising the child's level of appreciation. (b) Using popular music as a stimulus for certain pupils. (c) The value of popular music as a part of daily life and as a help in services, such as accompanying for gymnasium classes, etc.

(9) How far may and should keyboard harmony be carried on in piano classes?

(10) How may interest best be awakened and retained beyond the beginning stage?

(11) Advantages of piano as a curricular rather than extracurricular activity.

(12) A new marking plan for piano students. This consists of levels of developments which give the student and the teacher an objective basis by which to determine achievement. The levels of achievement do not attempt to define the quality of the work or musicianship. (See December, 1936, *Music Educators Journal*.<sup>1</sup>)

(13) How typed service sheets explaining certain fundamental problems can benefit both teacher and pupil. Problems such as: (a) the fundamentals of music; (b) the mechanics of the piano.

(14) Ideal physical equipment for piano class instruction.

(15) Appraisal of the effectiveness of piano instruction: (a) What scientific measures are there? (b) How successfully are they used? (c) Are they applicable to private and class instruction?

<sup>1</sup> Rodgers, Lois Cole, "A New Marking Plan for Instrumental Music."

(16) What may be done to grade pupils who have had previous musical study and who wish to enter piano classes?

(17) What are the main differences in teaching procedure when dealing with (a) children versus adolescents, (b) adolescent boys versus adolescent girls?

(18) How may piano class work best be correlated with other school subjects?

(19) Bases for selecting students for piano class: (a) I.Q. and academic standard; (b) Native ability (determined by standardized tests); (c) Parents' desire to have children study; (d) Children's desire to study; (e) Practice facilities, i.e., piano at home or at neighbors.

(20) What teaching techniques has the elementary classroom music teacher accustomed to large groups in regular music work, that the private piano teacher has not?



PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 5

MUSIC THEORY  
CREATIVE MUSIC

# CORRELATING THEORY, SIGHT READING, DICTATION, AND APPRECIATION

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THE WORD *correlation* has been much used and misused in education. In many cases it has meant evading the issue of teaching a subject thoroughly by adding so much relatively extraneous matter that confusion rather than clarity has been the inevitable result. What justification have we, as music educators, for correlating the phases of theory, sight singing or music reading, dictation or ear training, and general appreciation?

Critics of the correlative method object that no one phase is adequately presented and there is a resultant lack of skills. The answer to this justifiable criticism is that the principle of correlation need not be employed to excess and that it is of most value in the initial stages of music study. Music reaches the listening ear as a complex unity in which, it is true, certain elements make a lesser or greater appeal according to the auditor's native sensitivity, his temperamental bias or natural interests, his technical training, etc. To understand the phenomenon of music, one must learn to read the language, to recognize its effects aurally and even notate them, and to associate the technical aspects with music literature; this latter activity necessarily involves at least some slight reference to music history and biography. The anecdotal need enter only incidentally; however, it often humanizes classroom procedures which, through overemphasis on technique and drill, become mechanical and uninteresting to the lively, inquiring adolescent mind.

It seems logical to employ the correlative approach in the case of students who are interested in music, but not necessarily from the professional viewpoint. One semester of this type of introduction to music should be enough to blaze the trail and allow students to discover whether they wish to pursue any phase in specialized courses.

If one desires to perfect skill in reading, dictation, etc., this can best be accomplished by concentration on that activity, allowing the idea of correlation to recede somewhat. For future professionals, the skills are imperative; for the amateur an introduction demonstrating the interrelation of these skills is of great value. A philosophy of music education in miniature may be outlined as follows:

*Correlative approach to the understanding of music:* Skills—music reading, aural training, theory, applied music, conducting, etc. Integration of all knowledge and skills in advanced courses in music history, courses in special epochs, schools, and individual composers, and in criticism and aesthetics of music.

Some teachers may consider that the foregoing type of introduction to music is sufficiently cared for by the so-called appreciation class. Usually, however, these courses concentrate on hearing recorded material with the addition of some elementary analysis and considerable historical information. This approach is valuable as background for later study but rarely develops skills. The correlative techniques to be discussed are part of a course.\* The objectives of which are greater technical skill and more precise musical information than are developed in the ordinary appreciation class.

\* A group of students from various Philadelphia high schools formed a demonstration class for the author's course in "Teaching Theory in High School." The techniques were evolved through teaching the pupils and through subsequent discussions by the teachers.

## TECHNIQUES

A summarization of the various techniques which were illustrated through the coöperation of the audience follows:

(1) Discovering of fundamental intervals: the octave, fifth, and fourth, through well-known songs (for groups with little musical experience). Suggestions for material to use with groups which have had musical experience.

(2) Singing, playing, writing drills on the above intervals. Keyboard sequences were illustrated.

(3) The principle of interval inversion was illustrated in themes from the following works: Bizet *L'Arlésienne Suite*; Wagner, *Flying Dutchman Overture*; Haydn, *Symphony No. 2*.

(4) Vocal drills on the fourth and fifth. A discussion of how these can be used in conjunction with vocal technique. The same intervals were employed for practice in dictation.

(5) A melody using only the tonic and dominant of the scale was developed and then employed as follows: (a) Men sing as a bass; (b) women create melody while men sing; (c) melody played and transposed at piano; (d) suggestion that two students play the bass and melody at the piano.

(6) Developing harmonic feeling: (a) All sing the Brahms "*Wiegenlied*"; (b) a girl sings as a solo; (c) boys supply the underlying bass which is tonic and dominant.

From this activity the following facts were learned: (1) the "question" and "answer," (2) the period, (3) relationship of harmony to form. The foregoing was tested by playing the theme from Mozart's *E-Flat Symphony* Trio of the "Minuet," which has alternating sections of tonic and dominant. The technique was then applied to the "Scherzo" from Beethoven's *Seventh Symphony*. From this, principles concerning tempo were deduced. A suggestion was made that students learn tempo signs best by attempting to conduct the themes.

(7) A synthetic procedure was illustrated by using the interval of the fourth and building it by progressive steps into a theme from Schubert's *C Major Symphony*. In this process there was correlation of rhythmic dictation with interval drill. The appreciative phase entered through a short discussion of the composer and of the historical facts concerning the symphony.

Other techniques were illustrated which would take too much space to record here.

## SUMMARY

As a summary it seems important to emphasize the fact that the techniques in correlation avoid division of the class period into small intervals devoted to isolated activities. Thus, in general, one does not allot five minutes to music reading, ten minutes to dictation, etc. On the contrary, the fundamental principle is to connect the activities, moving from one to the other, varying the drills from visual to aural, analyzing structure, supplying or requesting illustrations from music literature, thus demonstrating at every point to the student the necessity of viewing music from many angles in order thoroughly to understand it. It may often be necessary to interrupt this pleasant and often fascinating method of procedure to isolate certain problems for drill. The chief aim, however, is to indicate the close relationship of different technical aspects rather than to drill intensively on any one.

The following definite results have been observed after a period of ex-

perimentation with the approach discussed: (1) obvious interest in, and enthusiasm, for, the class procedures; (2) definite carry-over into outside music activities; (3) increased interest in discovering illustrations and in the analysis of them, leading also to more historical information; (4) reasonable development of skill in reading, hearing, keyboard application, etc.; (5) improvement in vocal expression. Several students were introduced for the first time to the piano; (6) greater discrimination in differentiation of musical styles; (7) considerable gain in (a) power of oral expression through occasional opportunities to explain points to the class, and (b) poise in conducting.



## EXPRESSIVE EXPERIENCE AS A PREREQUISITE FOR TRAINING IN THEORY

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THE REASON for studying the theory of music is similar to the reason for studying the grammar of language: that is, we wish to understand what someone else has to say, or we ourselves wish to say something. Too often, in both cases, we merely learn to understand a part of what someone else says; we fail to grasp fine shades of meaning, or utterly miss the point, and we hesitate to express anything original. In the study of language, the best procedure seems to call for a certain amount of self-expression; the same is true in the study of music. To understand it thoroughly, one must work not only from the analytic viewpoint but also from the synthetic viewpoint. This can only be fully accomplished by experience in creative expression. I shall limit my discussion to written creative expression, or composition.

Most students hesitate to try to express themselves through creative expression unless given a definite objective of expression. Piano students, unguided, may improvise or play by ear, and singers or players of melodic instruments may create bits of melody, but most students are simply dazed when written composition is mentioned. Those who do not realize the complexities of fine expression plunge in only to emerge with a product that defies description, and those who do realize the complexities hesitate to undertake any composition whatsoever.

To overcome this hesitation, I have each student begin with the simplest melodic combinations of tones. From the most elementary attempts, we build two-measure phrases. Then we try to combine several phrases, and encounter the problem of cadences. We find that some phrases seem to close finally and that some do not. I urge the students to use one phrase, add a complementary phrase having a non-final cadence, then repeat the first phrase and close with a phrase having a final cadence, which is the form a-b-a-c. Our student may have to study this model and pattern a number of melodies on its lines before he feels perfectly sure of himself, just as a language student fits subject, verb, and modifiers together. When he is able to produce acceptable eight-measure melodies, he proceeds to harmonize these melodies in regular four-part harmony. We next try to combine two of these eight-measure melodies, preferably in different keys and to connect them by means of dominant sevenths. Finally, we lead to a repetition of the first melody, thereby producing a small A-B-A form.

When an original composition has reached this stage, I consult with the student as to the medium that his original seems to require. It may seem admirable for strings, brasses, band, or mixed chorus, or for a solo instrument or for the voice. Then come a few simple lessons in instrumental arrangement, and our student proceeds to arrange his original. Finally, we go over the form again. We may enlarge it by repetition or by addition or change it to suit the chosen medium.

Every student in my theory classes has such an assignment during the latter half of his first semester. No student seems to be entirely incapable of some original work, provided the ideas for evolving it are gradually developed so that there can be a natural growth. If one pushes this work too fast, the student begins to flounder and may become helplessly submerged. Here it is only fair to mention that instrumental experience and musical talent are of the greatest advantage and may lead a student to extraordinary accomplishments, but it is also fair to say that acceptable results may be produced by any intelligent student without previous musical experience.

During the ensuing terms of theory, the student builds on his past experience and works out larger and more complex original compositions. I have a collection of such originals done by students in my classes; these comprise small compositions for string quartet, violin quartet, brass quartet, brass sextet, instrumental and vocal solo, four-part chorus, etc. Among the interesting numbers is a setting of part of the Twenty-fifth Psalm by a third term boy; a piano composition based on the whole-tone scale with a contrasting middle section in the major scale also by a third term boy; an acceptable arrangement for mixed chorus, with original words by a second term girl; a march scored for full band by a second term boy. The efforts of one of last year's first term girls in piano solo and piano concerto composition were, of course, considerably above the average. (I refer to the winner of one of the awards in the contest sponsored by *Scholastic*.)

It may seem that I have departed from the original thesis of this discussion, namely, "Expressive Experience as a Prerequisite for Training in Theory." This type of experience usually cannot be taken for granted as a prerequisite, but must be at first supplied as a concomitant. Yet it is entirely true that every bit of experience in creative expression so gained becomes immediately a prerequisite for the next experience in the sense that we expect to build upon it. In other words, each bit of creative expression provides that desirable prerequisite upon which the next experience in the theory of music may be built.



# ARTICULATION OF JUNIOR HIGH SCHOOL MUSIC WITH THE GRADES ABOVE AND BELOW THEORY OF MUSIC

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IN THE MINDS of many, the term *music theory* is ambiguous. Karl W. Gehrken, in his *Music in the Junior High School*, includes scales, key signatures, terminology, sight singing, dictation, chord construction, creative work, transposition, and music structure. Theory might well contain all of these. Elementary theory, meaning that which precedes harmony, is designated by other writers in defining theory.

In my opinion, theory is a general orientation in the basic materials of music and should precede harmony. For practical purposes, theory includes the letter names of the lines and spaces; staff, key, and measure signatures; note and rest values; tempo indications, expression marks, and scale building.

We shall consider, in this discussion, the place of theory (1) in general music classes, and (2) in elective courses.

In the public schools, we view the general music classes from the standpoint of *all* the children. In such a situation, the allotment of time often precludes the teaching of theory as a separate subject.

In the general music classes, theory, or information about the materials of music, should be presented when there is need for it. Modern educators tell us that to teach skills when there is no need, may produce undesirable attitudes. Experience must come before rationalization. When there is need for theory, then there is reason for, and meaning in, teaching it.

Knowledge of theory, for students in general music classes, should result from experience in music. The modern teacher presents theory as music, and chooses examples from the materials used in the classroom or rehearsal, as the need arises. If theory is taught in isolation from music, interest in music is endangered. We must emphasize creative learning through experience and not through skills and knowledge as a prerequisite to experience. We must build a basis of *readiness* for skills.

What subject content shall we present to students in the general music classes? A knowledge of the letter names of the staff is essential for the instrumentalist. It is not of first importance to the singer. The instrumentalist must know key signatures. The vocalist can get along without this knowledge, until the music becomes involved in complicated modulations. Note and rest values, measure signatures, expression and tempo marks must be understood by all who desire to read music readily. The needs of the students in the general music classes must be analyzed carefully, and only such information and skills included as are needed and as are meaningful to the student. If the prime objective of the general music classes is pleasurable and interested experience, knowledge about music theory should be taught incidentally, as it is needed.

Special classes in theory should be offered as an elective to students who desire greater musicianship. As a rule, these should be scheduled in grades nine to twelve, as minds must be mature in order to rationalize and perceive meanings. Where talented pupils feel the need of such information as an aid to their progress, grade levels should not be considered. The needs and maturity of the students should determine the grade placement of the course.

In these elective courses, theory should be taught at the piano. A first

essential is to hear and see the intervals, thereby gaining audible and visible impressions of whole and half steps and scale patterns. Both instrumentalists and vocalists should have this training.

The outcomes from these experiences in theory should be greater musicianship and musicality, heightened aural perceptions, increased rhythmic and tonal sensitivity, and a desire for creative expression.

Above all, if these suggestions are followed, students will learn the theory of music and yet retain their enthusiasm for, and interest in, the music activities.



## MUSIC THEORY IN THE LIBERAL ARTS COLLEGE

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THE PURPOSE of teaching music theory is threefold: (1) to increase appreciation of music through as complete an understanding of it as possible; (2) to make better interpreters of music; (3) to stimulate creative expression by providing vocabulary and technique for use in the realization of creative expression.

Whether or not we are teaching theory to students in the liberal arts college or in the professional schools, there can be no difference in the skills, but there may be a difference in the approach. Furthermore, regardless of the length of time spent in the study of theory in nonprofessional schools, there may well be quite a difference in the amount of emphasis placed upon the acquiring of certain of the skills. Certainly, in the foundational theory work for a major in music included in a Bachelor of Arts degree, the first objective to keep in mind should be the increase of music appreciation; and the second should be that phase of theoretical study which leads to better interpretation, since the two of them together may develop that large listening group which the great interpretative artists must have. I shall mention later certain ways of giving emphasis to "the appreciation approach."

One difficulty in many colleges and universities has been that of ensuring sufficient theory study early enough in the career of the liberal arts student to give him any foundation on which to base his music major. Too many of us find ourselves trying to make musically literate graduates from students who have come to the status of senior through a haphazard path which was marked, "A major shall consist of at least twenty-four units in that field, of which a certain number shall be upper division." If specific courses in harmony, for instance, were named in that itinerary, there were no instructions as to *time* and *place*.

Therefore, I should like to review briefly a plan which provides that as many as twelve units of the sixty-four of the lower division may be in music, and which provides further that the major in music for the A.B. degree shall consist of twenty-four upper division units. Note that: *upper division!*

A suggested program for the first two years of the four years of work which leads to the A.B. degree, with music as a major, is given on the next page. This program sets forth the curriculum for the first two years of work required at the University of Southern California.

## SUGGESTED CURRICULUM

For the First Two Years: Bachelor of Arts with Music Major

FIRST YEAR			
First Semester		Second Semester	
	Units		Units
English 1a, Introductory Course.....	3	English 1b, Introductory Course.....	3
Physical Education Activity.....	1	Physical Education Activity.....	1
General Studies 1a, Man and Civilization... 4		General Studies 1b, Man and Civilization... 4	
Science .....	2	Science .....	2
Foreign Language.....	3	Foreign Language.....	3
Harmony III.....	3	Harmony IV.....	3
	16		16

SECOND YEAR			
General Studies 51, Problems of Human Behavior .....		General Studies 52, Problems of Modern Society .....	
Physical Education Activity.....	1	Physical Education Activity.....	1
American Political Institutions.....	2	Fine Arts 58 or Music 129 (Appreciation)... 2	
Foreign Language.....	3	Foreign Language.....	3
Science .....	2	Science .....	2
General Studies 2, Principles of Learning... 1		Physical Education 49, Health Education... 1	
Music History I.....	2	Music History II.....	2
Electives .....	2	Electives .....	2
	16		16

A summary of it, however, may be helpful.

In terms of units and courses, we have:

- 8.....Science
- 12.....Foreign Language<sup>1</sup>
- 6.....Introductory English
- 5.....Physical Education Activities and Health Education
- 17.....General Studies: as
  - 8—Man and civilization
  - 6—Problems of human behavior and of Modern Society
  - 2—American Political Institutions
  - 1—Principles of Learning
- 8.....Electives (4 may be in music)
- 6.....Pre-major Electives (Music)
- 2.....Appreciation (Art or Music)

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To resume, such a foundation in music theory, history, and appreciation means that the actual twenty-four units of the major may be so chosen from certain stipulated, and other more selective fields in music that the liberal arts student will be truly informed musically.

The important part of this discussion, I believe, lies in the question of vitalizing this theory study, now that we have it in its proper place in the curriculum.

In the first place—to return to the appreciation approach—I wish to express a view with which I am sure there will be general agreement, namely, that there should be correlated study of the different phases of theory for both the liberal arts and the professional schools. Many of you heard Vincent Jones, of Temple University, Tuesday morning at the high school theory section meeting, and took part in his demonstration, "Some Techniques for Correlating Theory, Sight Singing, Dictation, and Appreciation." In that demonstration

<sup>1</sup> This language requirement is one of learning to read for comprehension; and if any or all of it has been met by the student in high school, he may use the units, so freed, for music study. This may include applied music study and/or work in theory prerequisite to that listed. With us, I might say in explanation, the harmony and dictation which carries college credit covers the study of all the diatonic harmonies and their use in the harmonization of melodies and simple modulations. This study, however, begins with a very little practice in the use of fundamental knowledge of the three primary harmonies, so that students not meeting this situation by placement tests must take all or part of the first year of theory prerequisite work.

you saw, for instance, how intervals may be experienced as music; how they may be discovered in the satisfying themes from Bach, Beethoven, Haydn, Schubert; how they may be sung, played on the piano, read at sight; and how this knowledge may be applied in the invention of second parts to be sung with such tunes as the Brahms "Lullaby." This procedure leads, as you saw, to several ends, among which are: (1) feeling for two parts in music (in this case bass parts to go with soprano parts); (2) feeling for rhythm (satisfactory changes of pitch coincide with the more important beats of the phrases, the metric design, of course, being more apparent through this means); and (3) feeling for phrase line and subsequent cadence.

It is scarcely necessary to point out how much more actual music the student may learn by this sort of presentation. To illustrate further: suppose that later in this one-semester course of an appreciation approach to theory, we include modulation, even common-tone modulation. Take a theme from a Schubert symphony which drops from one key to another a sixth below by descending melodically through the tonic chord, 5-3-1, and then by moving to the small or minor sixth which in turn becomes enharmonically the third of a new tonic chord. This modulation, which sounds so complicated to talk about, is so simple and so satisfactory when transferred to the piano in terms of our well-known major triads. Let the student play his major triad, fundamental position, from the top down. Drop down a major or large third. Put the third finger on that note: use it for chord third, and play this chord as a new tonic, this to be followed by subdominant second inversion, back to tonic, and so on. It is something that even nonpianists enjoy playing, starting at different points all over the keyboard.

For the professional school, this type of study will be interpolated with much more drill than for the nonprofessional. And for the professional, there will be more application in writing; this, however, is not so valid for the student studying in a short course only to know more *about* music. Therefore, if you have the teaching staff, separate courses would be better. Without a large staff, however, you may have to carry both types of students in one class and give different assignments. Separate courses have already been established in certain schools, Wellesley and the University of New Hampshire being cases in point.

This whole matter has been thought out carefully at Temple University; I happen to know. There, Dr. Jones gives a course for graduate students called "Music Teaching on the College Level," in which the following practice works out very well: Dr. Jones first teaches two complete lessons, one emphasizing the appreciation of music through theory study and the other emphasizing technique with appreciation incidental. Then the students deduce the principles involved, and finally they plan two similar lessons using different materials. With this type of thinking put into practice and demonstrated, there will be no excuse for any of us to continue to deal with cut-and-dried paper work in theory, even with the excuse that we must have skills at all costs. It seems to have been clearly proved that in other fields, as well as in that of music teaching, skills develop more rapidly and effectively when motivated by the satisfaction that comes of discovering their purpose and the immediate use to which they may be put.

As has been stated before, there is no difference in the skills needed in the theory of music for liberal arts or professional schools, but there may be a difference in the amount of emphasis placed thereon.

# THE STATUS OF MUSIC THEORY IN HIGH SCHOOLS

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[NOTE: This report was submitted by Mr. Schaeffer for the Committee on Music Theory in the High Schools of the Music Educators National Conference, and was read at the music theory section at the convention in St. Louis.]

THE FOLLOWING general report deals with the response to a questionnaire distributed by members of the Committee on Music Theory in High Schools. The questionnaire was sent to one hundred high schools in various sections of the country. It was framed to cover three seemingly pertinent questions: (1) course conditions, (2) course content, and (3) general relationship existing between the student's experience in theory classes and other music activities, either contemporaneous or post high school.

The detail questions were as follows:

*Course Conditions.*—(1) Number of class meetings per week. (2) Length of class periods. (3) Number of students in each class. (4) Average age of theory students. (5) What per cent of class performs on some instrument? (6) What per cent of class is studying voice? (a) In class, how long? (b) Privately, how long? (7) What per cent of class has had no other formal musical training? (8) Is there adequate classroom equipment, such as black-board space, piano, victrola, etc? (9) What text book do you use? Is the student required to have a copy?

*Course Content.*—(1) Is the writing of strict four-part harmony required of the class as a whole? (2) Is ear training, with the taking of melodic and harmonic dictation as its goal, stressed more than the writing of harmony? (3) Is sight singing stressed (a) more than harmony writing? (b) more than ear training? (c) as one phase of general musicianship? (4) Please outline briefly your attitude toward, and method of guiding creative expression in music. If possible please include one or two examples of creative work done by your students. (5) What type of illustrative material do you employ (a) classic? (b) modern? (c) folk music?

*In General.*—(1) Do your pupils, in general, sense the relationship between musicianship or theory study and their performing experience in music? (2) Are musicianship or theory courses required for a major or minor in music? Are such courses purely elective? (3) Have any of your pupils received credit or advanced standing in college for work accomplished in theory classes?

Seventy-one schools replied. Responses came from twenty different states, the greatest number reporting from California, New York, Pennsylvania, and Washington. Although obviously but a small percentage of existing high schools were contacted, the response displayed widespread interest and concentration in this specialized field.

The codification of the answers under the various headings is best presented in the order in which they appear in the questionnaire:

*Course Conditions.*—Five class meetings per week in fifty-two schools; four in one school; three in four schools; two in seven schools; one in one school; no formal theory classes in ten schools. Average length of class periods, forty to sixty minutes. Number of pupils in the classes, ten to fifty. (Average for greatest number of schools, twenty.) In sixteen schools, over fifty per cent of the students had had no other formal musical training. In nearly every school there is adequate classroom equipment.

*Course Content.*—Four-part harmony required of class as whole, fifty-six schools. Sight singing, in forty-six schools, forms part of classroom activity.

In seventeen schools, no sight singing is presented at all, and in only one school is sight singing stressed as a basic activity. Creative activity is stressed in fifty-one schools. In eight schools, no creative activity is included.

*In General.*—There was only one negative response to the question regarding the relation between musicianship or theory study and the performing experience in music.

Thirteen of the schools do not require theory courses for a major or minor in music. Forty-seven do require them. In all schools, theory courses are available electives.

Finally, forty-eight schools claim that their students have received advanced standing in college. Only twelve schools say that no advanced standing has been granted to their students.

The questionnaire and the codification of responses as presented above cover only the general conditions and aims of theory courses in the secondary school curriculum. A number of unanswered questions arise: (1) What is the meaning of the terms *theory*, *harmony*, *musicianship*. (These terms must someday be specifically defined. As they have been interpreted in the answers to the questionnaire, they represent loose terminology.) (2) What is the specific function of theory or musicianship courses in secondary school curriculum? How are such courses related to other musical activities? (3) Does creative activity on this age level warrant the time and effort spent upon it in view of the inadequate fundamental musicianship attainment of the majority of the pupils participating?

A number of examples of creative work were submitted, and the following appraisal is that of an eminent American composer and teacher to whom they were submitted for consideration. He said that, in most cases, the examples showed a lack of harmonic technique and a faulty conception of the aesthetic factors involved in musical composition; that both of these conditions could be improved by providing more adequate background in sight singing, ear training, and musical analysis through hearing and studying actual scores. It was suggested that attempts at creative expression should be delayed until the proper background had been provided, since, if free expression is permitted too early in the pupil's development, the ear becomes conditioned to faulty techniques which, in later years, are difficult to correct.

The response to this survey was of sufficient importance to indicate the necessity for a more extensive one, which it is hoped will be conducted in the near future.

# SOME TECHNIQUES IN BUILDING BASIC MUSICIANSHIP

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THE UNIT PLAN of high school studies is a recent development in all fields. In the case of music, its adoption is so new and localized, that authentic information as to the success or failure of certain combinations of curricula is not available at the present time. Since genuinely significant achievement is impossible in either creative or interpretive fields, however, without a background of what is known as basic musicianship, it is becoming increasingly apparent to most music educators that a course in fundamentals must inevitably become the backbone and foundation of any comprehensive high school music program. Once the purpose of such a course is accomplished, the student may essay such suitable studies as are available in more advanced portions of the music unit, with reasonable hope of intelligent participation and significant accomplishment.

The ideal high school music unit must furnish instruction and practice in four branches of the art: the field of theory, which includes both aural and written study; history and appreciation; applied music, which may be either private or class lessons in voice or on an instrument; and ensemble, the participation in various groups as glee clubs, orchestra, string quartet, or band. The present discussion is concerned only with the first of these fields, the pursuit of aural and written theoretical studies, with special reference to the course in fundamentals of musicianship which must inevitably lay the groundwork for any music study.

Time was, and not far distant, when the high school music teacher resurected courses in harmony and counterpoint from his own conservatory background to offer to his classes as the sole theoretical contribution of the music department. In spite of dusting and rejuvenation, these were, in most cases, pitifully inadequate. Courses designed for conservatory or college students of considerable musical experience and professional aspirations are obviously unsuited to the undeveloped musical minds of most high school students. The results were usually quite what one might anticipate—bewilderment, boredom, or both, and a prompt banishment of the course to a limbo of forgotten things when a passing grade was safely recorded. How much better is a less technical and highly specialized course, one dealing with music as a living art which the student experiences and learns to express and interpret. Here, ideally, provision is made for the development of the student's innate though latent musical capacities. He becomes articulate in regard to the language of the art and participates in it insofar as his technical-physical musical development permits him. Several such course plans now exist and are in constant and successful use at a large number of high schools.

The purpose of a first course in musicianship might be described as the simultaneous and coördinated development of the fourfold musical sense, composed of the aural, visual, mental, and manual or vocal senses, into a sort of unit plan of its own. The so-called rudiments of music certainly have their place in such a course, for without them the student is necessarily musically illiterate and inarticulate. Included here is knowledge of staves, keyboard, pitch and octave nomenclature, rhythmic notation, keys, rudiments of form, in short a

usable working knowledge of all the above-named factors combined to become the tangible technical fabric of music. The student's aural and visual faculties must, furthermore, be developed in a deliberately simultaneous fashion, so that, for example, visual recognition of chord and rhythmic structure in terms of staff notation implies not only mental but vivid aural awareness of the musical significance of the structure in question. The mental-aural-visual approach must at the same time be associated constantly with living sound in terms of vocal or keyboard expression of the musical sounds being discussed. Examples should come, insofar as possible, from living music rather than deliberate theoretical illustration, and, ideally, should originate in music which the student may be experiencing in his own playing or ensemble participation.

The beginnings of such training in basic musicianship will be illustrated for the present group by a high school class from Kirkwood, Missouri. The class has had one semester of musicianship training under the supervision of Mrs. Lessley Colson.

[The demonstration followed.]



# THE EDUCATIONAL VALUE OF CREATIVE MUSIC

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THE TERM *creative* has come to be somewhat of a catchword in education, and like all catchwords it is suffering from vagueness. It is very loosely and indiscriminately applied. In our own field, for instance, we are told that listening may be a creative activity, that performance may be a creative activity, and so on. Indeed, the term is used more generally still, for it is said that the learning process itself, wherever it occurs, is a creative process, and that we should direct it always with this in mind. I do not wish for a moment to deny that there is much truth in these ideas, or that we should reject them. Indeed, if we really take them to heart, I believe that our work will be improved. We wish to lead our pupils into wholehearted activities which will really grip them. We wish to encourage them to use personal initiative, and to make their own choices. And we should always be aware that, whenever anything is learned, what is happening is not so much the formation of a number of specific habits, but the emergence of a new pattern. In this sense, we are promoting activities which may properly be called creative.

But in what I am going to try to say I propose to be a good deal more specific than this. I shall limit my topic, perhaps arbitrarily, for I believe that this may be helpful to you in the practical situations with which you deal, and in the practical decisions which you must make. When I talk about creative work in music, I shall refer exclusively to the actual making of music by children: composition by children, in other words. For some reason, music educators rather shrink from talking about composition by children. Perhaps they regard it as a rather formidably ambitious notion. So indeed it is. Yet after all, is not this just what we ought to have in mind? When we encourage a group of children or an individual child to make a melody expressive of some sentiment, we are in effect inviting them to compose. I suggest that there is always a value in calling things by their proper names, even though their proper names may somewhat dismay us.

In our educational field, the term "creative music" has come to be applied in an entirely different sense. It sometimes means the making and playing of toy instruments. Projects of this kind, I am sure, may have a genuine and tangible value, when they are wisely administered by a teacher who understands what may be accomplished by means of them, and also what their limitations are. But I feel a decided objection to labeling them "creative music." Therefore, without implying any objection to such work in principle, I merely say here that it is not what I am talking about.

To repeat, by creative music I mean actual composition by children. There is no time to discuss all the ramifications of this topic, but I hope it may be possible to raise a few really helpful points. When we undertake such activities, what guiding principles should we have in mind? What sort of procedures should we employ? What sort of procedures should we avoid? There is a line of thought in this whole connection which, personally, I find very fruitful, and which I want to pass on to you as well as I can. We are asking the child to compose music. We are suggesting that he experience, at his own level, the very same activity which the greatest composers experienced at theirs. The difference in degree may, of course, be enormous, but the two levels of experience must be identical in kind. Creative activity, whenever it is authentic, has the same essential characteristics. And we pro-

pose to encourage and enable the child to experience authentic creative activity in the way of musical composition.

Obviously, we are undertaking no mean task. It calls for much sensitive insight on the part of the teacher. Creative activity can be encouraged, but it cannot be forced. There is real and urgent need for teachers to recognize fully the delicacy of the problem of promoting such activities, the extent to which the contact with the pupil must be humanized and individualized, the hopelessness of applying ordinary pedagogical routines. For any crude handling of the situation simply results in work which one cannot seriously consider as creative at all. This happens all too often. The teacher has learned that "creative projects" are becoming more and more fashionable, and that to set them up is a mark of progressivism. Therefore, she immediately goes about the job without any serious recognition of what is involved. Everything is planned lessonwise. There is a drive for the production of results in scheduled time. The whole class group is pushed forward in a kind of lock-step, with the intent to produce some kind of melody. And the work itself is justified by ulterior outcomes, for instance, as offering a superior method for teaching the musical score. Such procedures, which are found widely in the schools today, now that the fashion of melody-making has become fairly general, simply do not deserve the description of "creative music" at all. Group lessons in melody making may indeed have certain values. They may interest pupils, or reinforce their musical vocabularies, or lead to a better apprehension of musical symbolism. They may be better than sheer copybook work. But clearly they are something very different indeed from authentic creative composition, which defies time schedules, and cannot be done in terms of any ordinary assignment, or indeed follow any standard procedure.

But if authentic creative work in music cannot be reduced to any standard procedure, what shall the teacher do? All of us, in trying to deal with a new and unusual teaching situation, wish for an answer to the question: How? Yet it may seem that I have suggested that there can be no answer to this question. Such, however, is not the case. I am sure that no routine rules can be given. But also I am sure that it is possible to formulate general principles which can serve as practical guides. The clue to the situation I have already indicated. We want the child to experience at his own level just what the great composer experienced at an enormously higher level, because the creative process, whenever it is authentic, always has the same general characteristics. So if we want to learn how to direct the creative processes of children, we should turn to the great composers, and find out how their own work was done and what it meant to them. Fortunately, there is on hand a fairly large and rapidly growing literature which deals with this subject. I believe that it should constitute part of the professional reading of all teachers in the area of the arts. Moreover, music teachers should not confine themselves to learning how the great creative musicians worked, but also should understand how creative artists in other arts have worked, for the activities of the composer, the painter, the poet, the dramatist, and so forth, are very closely akin, and all bear intimately on our problem of shaping up the right kind of direction for the creative activities in children.

As samples of the kind of reading I have in mind, I would mention *The Road to Xanadu*, by Lowes, which is an account of the writing of *The Ancient Mariner* and *Kubla Kahn*; *Studies in Keats*, by Middleton Murray; the recent work appearing in the *Americal Journal of Psychology* by Squires; and

the chapter in my own *Psychology of Music*, dealing with the processes of composition from the standpoint of an intimate study of the great composers. Such materials have a great cultural value, and also indicate all manner of professional applications. Let me try to sum up a few of the latter.

(1) We always find that creative activity flows from an inner need. Without this there is simply no artistic creation at all; and if we think there can be we are merely fooling ourselves. As one of the German psychological commentators has put it, the composer is engaged in *translating emotion into tone*. This is exactly what the child must do if his activity is to deserve the name of creative work. Clearly such an activity cannot be forced. But it can be stimulated and encouraged. The mere possibility of using music as an emotional language is not likely to occur to most children. Part of the job of the teacher is simply to suggest that this can be done, and to indicate how to make a start.

(2) Closely connected with this is the fact that the great composers found constant occasions for creative expression in the circumstances of everyday life. This, indeed, is a characteristic of all creative artists. The most ordinary experience can strike the spark of inspiration and start the process on its way. But this is not merely due to something inborn. It depends upon an acquired attitude, an attitude learned through experience and reflection. Once more, it cannot be forced, but it can be promoted and encouraged by a wise and tactful and enthusiastic teacher. What we must do is to help the child to discover opportunities and incentives for musicmaking in his life experiences.

(3) Yet again, it is clear that a true creative process must be highly individualized. One of the most serious criticisms of much so-called creative work is that it is entirely group work. The whole class is expected to participate. A result is expected within a given time. But surely this in itself is enough to quench the authentic creative spark. Imagine Mozart or Schubert working in any such way! It is not necessary, once we free our minds from the trammels of our conventional routines. We should constantly suggest the possibility of creative work; we should constantly encourage individuals to undertake it. It should not be confined to the classroom. Very largely it should be an out-of-class independent elective activity, independent of any definite time schedule whatsoever.

(4) The fourth point is in a sense the converse of what I have just said. For the class group can be made an agency for the powerful encouragement of the creative impulse in its members. The desire independently and individually to embark on creative enterprises can be stimulated by suggestions to the class as a whole. Once any such work has been done it can be displayed and shared in the class, and thus a momentum can be developed. For while the creative artists have indeed worked alone, they have also been very sensitive to the appreciation of their fellows, and have to a measurable extent depended on it.

All this may sound rather formidable and perhaps exceedingly novel, yet work of precisely this kind is going on in the other arts. It is being carried on successfully in the visual arts. And if you want an account of how the thing is done in the field of creative writing, I refer you to the writings of Hughes Mearns, *Creative Youth* and *Creative Power*. There you have an account of how a highly sensitive artist teacher successfully developed authentic creative experience among children in school. It refers, as I have said,

to the field of writing, but the two books are full of suggestions for the music teacher who wishes to promote such activities. For myself I feel considerably troubled about what is going on today under the guise of creative music. Very often it is not the real thing, and cannot be so considered by any stretch of the imagination. On the whole, creative work is being more successfully directed in fields other than our own. There is no need of this. If we will take a leaf from the book of those who are carrying it on in other art fields, and also examine the creative process as it appears at its highest perfection, we shall see clearly what we ourselves must do.



## CREATIVE MUSIC

LILLIAN MOHR FOX

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[NOTE: This talk preceded the showing of a motion picture entitled "Communications," which was the outgrowth of a unit of work in a Six-B classroom in the Pasadena schools, under the direction of Mrs. Fox.]

TRUE VALUE in child education lies in its effectiveness in meeting the physical, mental, social, and emotional growth and needs of children. These are not idle words. Neither is the slogan which we read on the cover of the *Music Educators Journal*, "Music for Every Child—Every Child for Music." If music education is not contributing significantly to the growth of all children, then music is *not* for every child and every child is not *for* music.

In the elementary schools of Pasadena, we are attempting through the music program to meet our share of this obligation to children: First, we are making application of the same modern education philosophy and psychology in teaching music as is practiced in teaching social studies, reading, languages, etc. Music is not something separate and apart from life. It is an integral part of life. Most young children are musical, but through our process of administering music in doses of abstract, disassociated technical problems, we have killed rather than kindled the spark of creativeness within the child at a very early age. As he advances through the elementary grades, the child comes to accept music with passivity. He does little about it except as he is directed to do it, and he has forgotten that he ever used it spontaneously as a means of communication. In short, we have "moved the culture in on the child." What we are now trying to do is to release the child so that he may "move out into the culture"; so that he will use music as a natural means of communicating, interpreting, and intensifying his ideas and his emotions in dramatic play and in real life situations. Music serves a child's needs to the degree that he is successful in such uses of it. His music experiences must, therefore, be "easy enough to assure success, and hard enough to be challenging."

The teacher who is most successful in guiding the creative music activities of children is not always the teacher who has had extensive training in that field. By this we do not mean that teachers highly trained in musicianship are not desirable. Indeed, we need many more of them. But with their excellent training and talents as performers must be combined a clearer realization of the fact that by this process we are developing *children through music* rather than teaching music regardless of its human value in daily child life experiences.

The amazing results in creative music which many so-called unmusical or untrained teachers get with their children are generally due to the fact that these teachers do less *to* the children, and encourage the children to do more independent thinking and engage in fuller self-expression. These teachers do not perform musically themselves and, therefore, do not block the creative thinking and expression of the children by unduly imposing their ideas into real learning situations. Such a teacher may become an inconspicuous member of the group; in so doing, she may watch more thoughtfully the process of individual and group development, and thus be in a more strategic position to stimulate and guide desirable learnings. When situations arise demanding skills and techniques with which she cannot cope, she guides the class into recognition of their problems and, with the approval of the children, wisely calls for expert assistance from the music supervisor or from some teacher who is prepared to help.

Second, we are endeavoring to meet the needs of children by providing an environment in each classroom, rich in music opportunity, so that *every child* through his interaction with this environment may "build continuously a better integrating self," and a "more desirable wholesome personality."

Third, in contrast to a meager program of the past which restricted child activity to singing, reading, and listening to music, we have set forth the following statement which is representative of music education in the Pasadena elementary schools: "Modern music education provides opportunity for every child to sing, play, compose, write, read, dramatize, dance, appreciate music."

Musically talented children may do all of these things. Children of average music ability may do most of them. *Every child*, even the so-called unmusical child, may participate in one or more of these music activities.

After much experimentation at all grade levels, we are convinced that there *are no unmusical children* if music opportunities are rich enough to provide for individual differences.

That this wide area of music experience will challenge and meet more adequately the growth needs of the musically gifted child is obvious. In fact, he should rise to much higher levels than he has in the past. As he enters secondary school, he will take his place in the glee club or orchestra and perhaps enter into other music activities as has been the usual custom. The greatest value of this enriched music program lies in capturing the interests of thousands of children who for years have been slipping past us, practically untouched by music. They are the self-conscious shy children who do not particularly enjoy singing, although they seldom tell us so. They are the out-of-tunes who need help in finding and controlling their singing voices. They are the socially insecure and the emotionally disturbed children who need help in overcoming inferiority complexes caused by their inability to carry a tune. They are also the early adolescents, who find the song ranges uncomfortably high, and the whole business of singing a task rather than a joyful expression. It is these children to whom the doors are closed for growth through music in the elementary grades, and for whom they rarely open again in the secondary schools, because few other types of music activity are offered in which they can pleasurably participate while their difficulties are being overcome. But these very children, if given an opportunity, will in a majority of cases, reveal evidences of musical ability and talent that are most surprising. It is, therefore, to these so-called unmusical individuals that one of the greatest obligations of the music educator lies.

In order to illustrate the functional value to children of a program rich in music opportunity, such as we have outlined for Pasadena, a motion picture was made of activities in a Six-B classroom where a study of communication was in progress.

The children in the picture represent a normal range of intelligence. They are *not* a selected group. There is not one musically gifted child among them. Only two have ever taken private music lessons. Because of these facts, the picture is an honest portrayal of what children of widely varying degrees of music ability will do if allowed to forge ahead on their own creative power, in a situation which is musically challenging. The picture also shows processes in the development of creative music through which the children arrived both at desirable learnings in music skills and techniques and deep appreciations of what is truly beautiful in music.

In developing the unit of work, the teacher knew, at the outset, activities which were possible within the unit at that grade level, but she did not know the exact patterns of development which they might take. In music, she could not possibly know that the children would compose several short songs, extend their creative thinking into mood melodies descriptive of dramatic ideas, add instrumental accompaniment and descriptive effects, and rise to levels of creative achievement quite beyond her expectations. However, these things happened in this Six-B class. The children began with the construction of an airplane, which they called Silver Bird. This airplane was to link communication of our modern world to the most isolated part of Tibet where no point of communication has ever been established. As a part of the social science discussion and research, the types of country to be covered on the trip became very important to the children. From where would the airplane start? What distances would it cover? Over what countries would it pass?

Original language compositions were written about scenes from the airplane. Green fields and valleys, a town with cathedral spires, high mountains with roaring glaciers and silent lakes, quiet waters, and a storm at sea were the things about which the children talked and wrote.

The moment the class saw these titles grouped on the board, they were fascinated with the idea of making music to tell the story of each scene.

Melodic themes were composed vocally by some children, while others used the maple bar xylophone, the piano, the orchestra bells, and small chime pipes from novelty stores. Without teacher direction nearly every child was thinking up melodies descriptive of these specific scenes. For days the music period was a clearing house for their contributions, submitted by individuals, and discussed, evaluated, revised, revamped, rejected, or selected by the group. In the same way that they recorded their original songs in music notation on the blackboard as a group enterprise,<sup>1</sup> so were the original themes of the airplane tone poem developed, and later copied with crayon on large sheets of wrapping paper. To these themes was added unique instrumentation, in which there were used old-fashioned autoharps, orchestra bells, tune-time bells, xylophones, maracas, drums, gongs, chimes, and many other instruments of the children's own selection and invention.

Motion pictures were taken of these children in action, both during the processes of developing original ideas through music, and when they were enjoying performing the finished products of their creative efforts.

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<sup>1</sup> Fox and Hopkins, *Creative School Music*, pp. 85-87.

After the motion picture was completed, the children had the greatest of all thrills when they were taken to a Hollywood recording studio to make phonograph recordings of their original music. The recordings made by the children are played as the motion picture is shown. While the music heard on these phonograph recordings and the music activities seen on the screen may seem rather pretentious, they are in reality very simple, and are entirely possible in any classroom, provided materials are available.

During the discussions which generally follow the showing of this motion picture, accompanied by the children's recordings, the comment is frequently made that *not all* children would be capable of doing such an "elaborate" piece of work, and that these children had been so well grounded and drilled in music fundamentals beforehand, that, at this point, they were able to do expertly what they are seen to do in the picture. If one looks at the picture with this point of view, then the entire piece of work has missed its point, for exactly the opposite is true. Creative experience at all times preceded the techniques used by the children to bring it to its final state of completion. It was through creative processes that fundamental learnings took place. These fundamental learnings included not only skills and techniques which were developed as the need arose, but also the refining and deepening of emotions and the enrichment of personality through fuller self-expression.



## CREATIVE MUSIC IN ELEMENTARY GRADES

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[NOTE: This summary of the meeting on Creative Music in Elementary Grades was prepared by Will Earhart for the section meeting held March 29, 1938, in connection with the program of the Music Educators National Conference at its meeting in St. Louis, March 27-April 1.]

CREATIVE MUSIC in public schools may theoretically represent as purely musical a range of preoccupation as is represented by the creative work by a real composer. All that would be necessary to this end would be for the pupils to improvise or compose melodies *without words*, or polytonal pieces designed for instrumental performance. In the course of a creative music project of some length, children often do thus improvise or compose melodies or instrumental pieces that arise from no other than purely musical grounds and that rest their claims to interest on none but genuine musical appeals—allowing mood, it must be interpolated, to be included as a factor in strictly musical appeal. Melodies to be hummed (with the effect that would be achieved by violins) or instrumental interludes or pieces of incidental music represent this adherence to intrinsic musical interests alone.

But far more frequently creative music in public schools—meaning by the term the production of original melodies and compositions by pupils—is likely to proceed, at least in all years below those of senior high school, out of minds preoccupied with many considerations other than purely musical ones. The characteristic pattern followed, indeed, is that of an integrated study. A subject, or unit, or area is chosen that holds interest for humankind; the complex factors of the entire area are studied; and original music finds place where it can speak appropriately, in terms of recitative ("telling the story"), aria ("prolongation of an essential moment"), in terms of musical genre (presentation of music of periods, races, or for specific social uses), or as background

coloration ("incidental" music that accompanies but is not a structural part of dramatic, or narrative, or expository presentation). The music, at the moment of its creation, may still, it is true, be appraised in terms of musical value, but unless the whole unit of study has been very wisely chosen the musical values considered are likely to be relative only, within some sharply limited musical field—as though, for instance, the children were trying to create Egyptian music—and may not be the essential values that lie at the heart of music. Something comparable to a juvenile form of dialect short story or a juvenile example of genre painting may then be produced: but that which music essentially expresses is tonal forms of beauty that reflect deep and permeative and universal states of human feeling; and since all, from infancy up, are responsive to these values, it is a pity if they are neglected while lesser and less intrinsic values receive attention. On the other hand, if the unit of study is wisely chosen—from the standpoint of creative-music possibilities—it will embody poetic qualities of universal feeling as well as rationalistic interests and factual content, and will, therefore, lend itself to a right creative musical effort.

The creative project by the pupils of Pasadena, as exhibited in moving-picture films and in sound records, was of astonishing scope and was marvelously carried out. The subject was "Communications";\* and in long and wide retrospect the means, both visual and aural, by which man has sought from savage days to the present to communicate with his fellowman, were brought vividly before one's thought. Drums, smoke-signals, hieroglyphics, ships, railroads, airplanes, automobiles, picture-writing, language, printing, painting, music—infinite in number are the agencies of communication. The minds of the students had penetrated countless worlds of thought: and then they enshrined their thought in scenes and sounds of challenging interest and of much beauty.

Creative music? I think the project was richly creative in many ways, among which music was one: but the values of the whole project were so impressive that I ceased to be greedy as a teacher of music and took delight in the general educational and cultural movement that had taken place in the minds and hearts of the children. The pupils had advanced in musical knowledge, understanding, and appreciation, but only in the measure that they had advanced along a very wide front. Doubtless other projects are undertaken in Pasadena—indeed, I know that they are—in which the pupils seek—and find—music ensconced in her own temple where she alone may be worshipped, and where her voice alone is heard. That is wholly good: for if we are to know the beauty and value of her soul we must seek her there, and not where she moves among mankind in busy and helpful social services.

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\* For further information on this subject, see the article "Creative Music" by Lillian Mohr Fox, which is published in this volume.





PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 6

INTEGRATION, CORRELATION, FUSION  
RESEARCH AND EXPERIMENTAL PROJECTS

# THE ADVANTAGE TO MUSIC OF AN INTEGRATED PROGRAM

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THE CONCEPTION underlying the development of more closely integrated programs for junior high schools suggests educational conditions ideally suited to the purposes and functions of music, for integrated programs are humanized programs organized and operated for the purpose of improving individual and social living. And is it not the primary purpose of music education to enlarge the scope and to elevate the quality of human experience?

Since humanity is many sided and the desires and needs of human beings change continuously in their living adaptations to the natural and social environment, in which life must be lived, it is not surprising to find that integrative programs are not characterized by mechanized and uniform educational practices. Furthermore, integrated programs are not specified ways of organizing materials and procedures. Does not music—in fact, all art—seek to free humanity from the hampering routines of the academic mind?

There is no determined *best way* to achieve integration. There probably never will be because dynamic creative processes are intrinsic in all human activity. Therefore, humanized and liberalized programs cannot be conceived in terms of stated, prearranged organizations of subject matter.

Herein lie the basic differences between traditional and progressive curricula. The former, a program of subjects to be learned; the latter, a series of adventures in living. The one, teacher organized and teacher controlled; the other, planned and coöperated by pupils and teachers.

The formal program stresses improving the mind by *knowing*. The integrated program emphasizes improving the student's behavior by influencing his *being*. The formal program stresses increasing the mastery of life by having the pupil practice skills whether or not he recognizes them in relation to his growing needs. The integrated program emphasizes increasing pupil control over the techniques of self-expression through purposeful experience. Do music educators have to be convinced that social function should be kept parallel with accompanying technique? I think not.

Have not all of us had many occasions to notice how much more readily musical skills are mastered when pupil interests and needs happen to coincide with teacher aims? Have we not found also that many—dare I say most—of our unselected pupils find that a minimum of technical skill in music reading is enough to serve their life purposes? Again, have not many of us, either secretly or openly wished that, in good conscience, we could feel free to consider pupil needs instead of subject demands?

*Activity* and *experience* programs, both favored devices for achieving integration, appear to be an answer to this oft-felt teacher want for more room in which to exercise choice.

For those who have misgivings about the future of music education, due, no doubt, to some of the absurdities practiced in the name of integration, take courage! Integrating programs are no exception to the general truth that it is not the letter, but the spirit, which giveth light. In this case, it is the philosophy instead of present practice that counts.

Very few experience and activity curricula have abandoned altogether subjects, as such; nor do many of the newer program inventions advocate complete integration of curricular elements transcending all subject classifi-

cations. However, all are agreed upon the acceptance of an educational philosophy of which integrated programs are but reflections, and this point of view holds that the curriculum is made for the learner. That subject matter is only so much raw material ready to be converted into tools for boys and girls to use in bettering their ways of life.

Curricular programs, therefore, seek to unify means with ends; to relate, instead of separate, the most strategic factors of the school situation, namely: pupil *and* curriculum, learner *and* teacher, school *and* life.

The foregoing clearly implies a centralization and harmonization of all curricular elements about the growth needs of students. This means that when major fields of social living, or principal divisions of human thinking, are brought together in school programs, it is for the purpose of enlarging the usefulness of their constituent parts. The arts, being so intimately connected with all important areas of human thought and social activity, are inherent in integrating programs. Moreover, their positive and universal service to humanity is unquestionably built up and strengthened by bringing them into closer relationship with each other, as well as with every other relevant area of the cultural heritage. Could we not justifiably believe that music will be able to exercise its peculiar power in any program that is dedicated to the general expansion of cultural horizons?

It is not in keeping with the present educational point of view to professionalize the arts out of the lives of the student masses. Rather, it is to make them a familiar part of the everyday lives of everyday boys and girls.

This proposes a new professional orientation for teachers of the commonly called *special* subjects. For, inasmuch as integrating and differentiating aspects of the educational structure serve different purposes, they have to be approached and managed with these distinctions clearly in mind. It will be greatly to the advantage of music educators to clarify the differences between the general and the specific aspects of music teaching. We shall be obliged to do so before music can hope to fulfill its highest function in integrated programs. This is true, particularly, of music teaching on the junior high school level.

The fundamental idea of integrative programs for adolescent boys and girls is that this age has an acute need of exploratory experiences in a broad and rich social and cultural environment, hence, the current emphasis upon *experience-centered*, *value-centered*, and *social-centered* curricula, all of which are manifest in the newer experimental programs. Music is germane to each of these specifications, for it provides a quality of experience which is both individually and socially unifying. It was born of the human need to give expression to certain values of experience which have been, and continue to be, both individual and social. And music, since the beginning of time, has been a potent and powerful force in breaking down walls of individuality and communicating man to his fellow man.

Integrated programs in the junior high school present a challenge to music education, which I believe is one of the chief advantages to music of the whole progressive education movement. The time has arrived for us to look at our subject with a new and a finer vision—one which will look more closely into the realities of the present so as to be able to see in them an advantageous foundation for building a more universally influential and ideal future for music education.

The more I study the philosophy of integration the more I am convinced that it is not a scientific, but an aesthetic approach to education. Like the

artist, the makers of integrated programs tend to clarify and to simplify by omitting nonessentials, by selecting the significant and then composing and harmonizing these elements in communicable and appealing form. Furthermore, the art analogy holds in their purpose, which is to move and to stir to life the art spirit, incipient to a degree in every learner of life. And the art spirit, in essence, is the creative instinct, restless, searching, daring, resourceful, persistent, inventive and eventually self-expressive. Recalling that the term *art* embraces a "certain quality of all activity and all experience," the foremost purpose of *experience-*, *value-*, and *social-*centered programs is to provide not *quantities* of subjects but *qualities* of experience that are memorable because they are meaningful.

Perhaps this accounts, in a measure, for the enthusiasm with which boys and girls give themselves to the activities of *experience-*, *value-*, and *social-*centered programs. The measure of the power of integrating education lies first in their emotional effect upon students. When they succeed in arousing an enthusiastic response from boys and girls, they have proved their ability to evoke moods favorable for creative learning.

In this connection, it seems highly significant to me that the underlying meaning of the word *enthusiasm* is "the god within." Would it not be of supreme advantage to music to contribute its unique share in helping to free "the god within" each and every youth in every junior high school throughout the length and breadth of our land?

# MUSIC AND THE CORE CURRICULUM

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IT MAY BE SAID that experimentation in the program of unified learning, which the new education, by means of a core curriculum, seeks to develop, has revealed many hitherto unsuspected relationships between the general academic subject and the fine arts, including music. This important discovery has given to music an increased value in the eyes of the general educator, but to the music specialist it has meant only reaffirmation of the conviction that has long been his that music's worth lies not only in its own intrinsic beauty, but also in the contribution it makes to the life situations which the school seeks to parallel. For it has long been obvious to the thoughtful music educator that music can bring to many areas of learning elements of interest and enrichment that would be lacking, if music were omitted from the activities through which the learning is going on. In some such learning situations, the function of music might be to furnish the emotional content, to establish the spiritual tempo, as it were, of the activity, to vivify and vitalize the learning through expressive experience. In other situations, music would have an intellectual function that would consist of supplying a part of the art background for the unit of interest upon which the student is engaged. It is probable that many such units, particularly those centering around a social studies core, would be incomplete without a contribution from the field of music. It would be impossible, for instance, to acquire an adequate picture of the culture of a nation without a consideration of the music of its people, nor could the character of a historical epoch be accurately sensed without an acquaintance with the manner in which the people of the period expressed themselves musically.

It would seem, then, that music can make more meaningful many learning activities and, therefore, could profitably be included in a program which seeks to unify the learner's experiences in such a way as to insure to him the integral wholeness of the situation to which he is giving his attention.

If it is granted, then, that music can make a contribution to this program of integration that is developing for our secondary schools, it becomes necessary to consider certain problems, the solutions of which will help to make that contribution truly effective. First in importance is the need of determining whether or not music is suitable to the specific area of interest that is claiming the attention of the students to whom this unified program is being offered; for while it is apparent that many learning situations demand the inclusion of music for their complete fruition, it is equally apparent that other situations do not lend themselves to a musical treatment at all. A study of the Elizabethan age for instance, would be entirely inadequate, if it did not provide an opportunity for experiencing the exquisitely beautiful madrigals of the period. On the other hand, it would be difficult to develop authentic musical activities that would be appropriate to certain themes from the fields of physical science or economics, such as the law of gravity, or the principles of supply and demand. To force music into a unit of work to the theme of which it has no plausible relationship is as indefensible as to omit it from an activity in which it is manifestly inherent. And yet there are many instances when such an intrusion on the part of music is demanded, on the theory that every unit of work must have its musical interpretation.

Closely related to the problem growing out of the inclusion of music in

units of work to which it is not appropriate is that which concerns the unavailability of material for certain units to which music definitely is appropriate. It is impossible, for example, to secure much authentic music material for units of study dealing with ancient cultures. It is possible, but nevertheless difficult, to devise activities of genuine musical worth that will adequately express for high school students the spirit of the machine age. The question that arises here is this: In view of the difficulty of securing an authentic musical experience from these units, because of the lack of suitable material, is the substitution of inappropriate material justifiable in order to provide some form of musical activity, since music is basically inherent in the units under consideration? Here again an adherence to the principle of appropriateness is strongly urged. Let us not make the mistake of the teacher who presented to a class, studying Byzantine culture, Beethoven's "Turkish March" from *The Ruins of Athens* as music appropriate to the subject. When questioned concerning the suitability of her selection, her inquisitor was informed that she had been unable to find any Byzantine music and so had used the Beethoven march, which she declared was appropriate, since after all, ancient Byzantine is now modern Turkey, and Beethoven did name this composition "The Turkish March." The visiting supervisor in despair, found his only consolation in the fact that the class did *not* sing "Turkey in the Straw."

This problem of authenticity assumes a deeper significance when we apply it to a consideration of the contribution that music can make to units of study based on nationality. Here we are faced with the artistic necessity of using music that comes directly from the people whose culture is the theme around which the interest centers. That music will be derived in the main from folk sources, although it will also be chosen from the works of native composers. It is also desirable to use music by composers of other nationalities who are skillful in their use of the tonal idiom of the country whose music they seek to initiate. As an example, what could be more Spanish in its tonal color, rhythmic interest, and general atmosphere than the Russian Rimsky-Korsakow's *Capriccio Espagnol*?

The point is, that the music used in a study of a nation's culture should contain the tonal and rhythmic qualities, the mood and feeling, that characterize that nation's music. It is not enough that the text of a song, or the title of an instrumental selection refer remotely or even directly to the nation under consideration, if the music itself lacks a national flavor.

To be more explicit in this regard, may we quote from a bulletin issued to teachers in the high schools of Los Angeles concerning the relationship of music to the core curriculum? In speaking of the use of music in connection with the study of Chinese culture this bulletin states: "Here we must use either Chinese folk music, or music composed by Occidental composers who have employed correctly the Chinese musical idiom. Of these the actual folk material is preferable, and in no case should be "sing songs" about China, the musical content of which does not possess any resemblance to real Chinese tonal art. In like manner, our students should listen to the phonograph recordings of actual Chinese instruments rather than to European symphonic sketches with a Chinese title but with no other evidence of being a sincere Chinese musical expression. This would not preclude the use of material by Western composers who have, as has been suggested, successfully employed the Chinese musical idiom, since the element of authenticity is present in music of this type and again, since the skillful utilization of the tonal and rhythmic

features of a people's musical culture is one of the things we should like to encourage in the creative efforts which should logically attend every truly integrated activity in which music plays a part."

Just as we must be sincere in building musical backgrounds for units of study dealing with national cultures that will stand the test of authenticity, so must we exercise care in presenting faithful musical pictures of the historical epochs that may engage the interest of the boys and girls for whom this program of fused learning is planned. Here the music must be of the period and not about the period. As an approach to a study of the Middle Ages, for example, our young people should first of all sense the mysticism of the medieval church through listening to the beautiful recording of plain song made available to us by the Monks of Solesmes. They should catch the flavor of the modal quality of medieval music by singing the songs that have come down to us from the Middle Ages. They should chant with the crusaders the hymn "Beautiful Saviour" rather than sing a modern song about the colorful and romantic movement that drew Christendom into a prolonged conflict with its Moslem foe. They should come to feel the formality of life during the seventeenth and eighteenth centuries by listening to the music of Bach, Handel, Haydn, and Mozart. They should sense the first stir of democracy, and the beginnings of romanticism in the symphonics of Beethoven and in the songs of the immortal Schubert.

Equally important with this matter of authenticity of material is the question of the validity of the musical experiences that the integrated program provides. The great danger involved in combining music with subjects whose nature and processes are primarily intellectualistic is that the musical activity is apt to degenerate into one of acquiring facts about music rather than experiencing the art itself. Lectures about music by teachers, and stereotyped reports on musical topics by students do not constitute valid musical experiences. The making of music does. It is, therefore, the expressive phases of music that should be stressed in the activities growing out of a program of unified learning. In the main, this will consist of the singing of song material appropriate to the theme under consideration. It may, however, for a smaller group within the class organization, involve the playing of instruments, as would be the case, if the class happened to have in its membership instrumentalists, technically equipped to study and perform for the class as a whole a string quartet by Haydn or Mozart in connection with a unit of work centering around eighteenth century life and manners. While it is probable that the limited time available for the musical aspects of a unit of work, as well as the musical heterogeneity of the class, will not permit great finish in the matter of performance in singing or playing, it is nevertheless essential to develop in these students standards of taste and discrimination as the result of their own musical efforts. The teacher's acceptance of slipshod performance and careless attitudes, particularly in a class where music furnishes but one part of the total pattern, will result not only in a lack of respect for this noble art, but will cheapen the activity as a whole. The point is that if music's contribution to the enterprise has no aesthetic quality, the inclusion of music becomes fruitless.

A further contribution of great value to a unit of interest can be made through music listening, which, if properly directed, enriches not only the general art background of the unit, but its emotional content as well. To achieve these objectives, however, the listening activity must seek to stimu-



late intelligent reaction to the music heard rather than to furnish factual information about that music. May I, in this connection, refer again to the bulletin just mentioned which makes this statement concerning the place of music listening in a unit-of-work program?

"While the major emphasis in unit-of-work activities involving music will be singing, the listening to music has also a prime importance. The music listening, however, must have the same active quality that is vitalizing our more recently improved music appreciation teaching. Here the important questions to propound to a class to whom a teacher is presenting Stokowski's fine recording of the *G-minor Fugue* of Bach are not 'What is a fugue?' or 'When was this music composed?' or 'What is its key, its meter, its tempo?' but rather, 'What does this music say to you?' this latter question to be followed by the query: 'If Bach's music means that to you, what do you suppose it meant to the people for whom it was composed two hundred years ago? In what way does it reflect the thinking of the people of Germany during Bach's time?' In this manner both the musical and the social implications of a piece of music may be developed."

We are stressing now the importance of providing our students in the program of unified learning, as far as its musical activities are concerned, with experiences which, in themselves, are musically valuable. One type of such experience will come from the vocal and instrumental performance of music; another will result from active music listening. A third, which has been overlooked rather generally on the high school level, is that which centers around creative musical expression. Our elementary schools discovered long ago that if a learning experience is to be truly integrated, the creative element must be present in rich abundance; and they organized their unit-of-work program in such a way as to reap educational profit from the interest generated by the creative efforts of children in all fields including music. It is certain that that same principle, if applied to a high school integrated activity, would be equally rewarding. Experiments in a western high school, for instance, have revealed that high school students with no previous specialized musical training can have, in connection with their study of world cultures, such divergent musical creative experiences as writing Chinese melodies in the pentatonic scale, composing dance tunes in typical Spanish rhythms, melodies of a folk song character in the dark Russian manner, brisk English Maypole dances and vigorous sea chanties. Obviously such experiences not only have an aesthetic value, but produce, as secondary outcomes, the right sort of informational learning.

In summary, in its instructional aspects, the successful inclusion of music as a part of the core curriculum will depend upon the following considerations: (1) the appropriateness of musical treatment to each successive area of interest; (2) the authenticity of the material used; (3) the validity of the musical experience involved. That experience will include the performing of music, the listening of music and the creating of music.

In its operation, the successful inclusion of music as a part of the core curriculum will depend upon the following administrative provisions:

(1) The direction of the musical activities must be assigned to the music specialist and not left to the inexperienced guidance of the general teacher.

(2) The programming of the music teacher's time should be such that she is free to give effective aid in developing the musical implications of the core. The service that the music teacher renders in this connection should be

a recognized part of her assignment and not an added burden to an already too heavy teaching schedule.

(3) An adequate time allotment must be made in order to effect a satisfactory functioning of music in the fused program. When possible there should be a regularly scheduled time for the musical activities of a unit, and although the time needed will vary with each change of interest area, it may be said in general that two periods out of every ten may be profitably spent in developing the musical activities of most areas.

(4) An adequate provision of materials and equipment should be assured. Too often the attitude is taken that, since the unit is not primarily a music activity, a makeshift in the way of books, music, records, phonographs, and even pianos is permissible. Obviously the reverse is true, for one of the missions of music in the integrated program is to stimulate interest in the art, for which worthy cause every material aid is needed.

(5) Provision should be made for frequent conferences between the music teacher and the general teacher so that the unity of the program may be assured.

It seems desirable to close this discussion with a brief statement concerning the relationship between general high school music and the music that becomes a part of the core curriculum. This statement seems necessary, for the reason that certain educational theorists have lost sight of the double function music must perform in the high school of today. That function, in the first instance, consists of providing the young people of our schools with certain aesthetic, social, and cultural experiences, certain life enrichments that only the great art of music can supply. Those experiences and enrichments can best be secured in those activities whose primary interest is music; that is to say in a music class, the chorus, the orchestra, the music-listening lesson, the harmony recitation.

The function of music in the second instance is to provide musical interpretations of, and musical backgrounds for general fields of study in which music will furnish but one of many desirable types of learning experiences. In this case, because it is stimulated by some extraneous concept, the musical experience is apt to be rather fortuitous, its approach more factual than aesthetic, its emphasis more intellectual than spiritual.

For these reasons musical impoverishment will result, if the tonal experiences of high school boys and girls are limited to those which they will have in connection with a series of units of work. Those experiences, valuable as they may be, must ever be regarded as supplementary to those which will occur in connection with the regular music program.

As music teachers, however, we must regard as of great importance, and be grateful for the additional opportunities that are ours to bring music into the lives of boys and girls as the result of its share in the core curriculum. It is true that music has a contribution to make to general learning. Let us strive to make this contribution so fruitful in its aesthetic values, so rich in its emotional content, so uplifting in its spiritual implications, that because of these additional opportunities there will be created in our boys and girls an ever-expanding realization of the power and beauty of the divine art of music.

# IS MUSIC IN DANGER OF LOSING ITS IDENTITY?

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THE CENTRAL problem, of course, is not whether music may or may not lose its identity in an integrated program, but whether, be that identity lost or retained, the child or youth will profit more from an integrated than from a nonintegrated program. We must be liberal enough to say that music as a delimited subject may well be lost if thereby greater souls are won.

Integration, as conceived by its wisest supporters, seeks nothing less than a thoroughly integrated personality; and by that is meant an individual who moves in life's experiences with intelligence, courage, and easy power, weakened by no failures in assimilation and hampered and distorted by no inner stresses and conflicts. To implement its endeavors in this direction, integration devises one of several types of program, all generically similar, and all differing from the type of curricular program largely current in past years.

It is with the integrated program in particular that this brief paper is concerned. However, a program is but a means toward an end, and cannot profitably be discussed in what, with respect to the ends involved, is a vacuum. We are, therefore, bound to consider integration as an educational philosophy, to inquire into its attendant psychological implications, and only then to examine its program as an agency toward the ends avowed.

Perhaps this large inquiry can best be furthered in a brief paper by introducing at once two terms employed in a book recently published under the title *Integration, Its Meaning and Application*. The book was written by L. Thomas Hopkins, together with a number of colleagues associated as a Committee on Integration of the Society for Curriculum Study. The terms, as used by Dr. Hopkins, are "subject curriculum" and "experience curriculum." They seem to me extraordinarily apt and useful, and so clearly significant that they need little further definition.

With the subject curriculum we are all familiar. Its chief endeavor, if we interpret it aright, is to provide the student with those materials and abilities, or with those knowledges and techniques, with which he can function later in the world outside the school. The experience curriculum, in contrast, appears to aim chiefly at enlarging, empowering, and enriching the individual himself, at the present moment. To coin another pair of terms, the subject curriculum was focused on *function*, while the experience curriculum is focused on the *functioner*. The comparison could be extended indefinitely, if time permitted. Such terms as "knowledge is power" (which, explicitly, by the way, it is not, even if Bacon did say it), "efficiency" (a word once much idolized), and "preparation for life," all connect with the subject curriculum. On the other hand the newer terms, such as "the child-centered school," "creative education," the "unit plan," "mental hygiene," "dynamic personality," and, of course, "integration," all connect with the experience curriculum. Whether, in general, the experience curriculum, so understood, is right or not—and I think that in principle it is unquestionably right—it has come into the world hand in hand with the revival of an idealistic philosophy and a psychology at last risen out of its barren prisons of reflexology, because the catastrophes into which our civilization has fallen have made it evident that mankind needs more and other faiths and powers than those upon which it so confidently relied prior to 1914 and 1929. Before that time education fully believed that it was competently supplying every

factor necessary for complete and progressive living and could and would carry us into a glorious millennium. Since then, together with philosophy and world thought in general, it has been troubled with growing doubts as to whether it may not have overlooked some essential factors to a complete life.

Returning to the terms "function" and "functioner" and using them to designate the older and the newer concepts, let us search for the values that were overlooked under the function concept, and that perhaps may be found included under the functioner concept. They will not be difficult to discover.

Life conceived as function, then, was usually an impoverished if not a grimly skeletal sort of life, because function was almost always conceived in the mechanistic terms of adjusting one's self satisfactorily to the demands of an existing economic-social order. Function, therefore, had an objective, practical, utilitarian connotation: it was concerned greatly, if not wholly, with the problem of getting on in the world. But life holds much besides such functions. Beyond relations to our fellow man we must inescapably preserve relations with certain abstract and infinite principles. When we love nature, listen to music, aspire to ideals of aesthetic or moral beauty and perfection, we are outside the thought of the function curriculum, if not of the subject curriculum. And yet the thirst for satisfaction of these ideals and desires is the most potent force in life and in it rests the sole hope for a progressively improving humanity.

The function concept, it should be mentioned, was in full accord with, and was supported by, the materialistic philosophy—variously called realistic, mechanistic, deterministic, atomistic—to which preoccupation with the material world about us, in terms of natural science and technology, had given rise. In Jung's words, thought, which before the Renaissance had been vertical, had become horizontal. Psychology, in turn, took on the hues of this prevailing intellectual climate, became physiological, and concerned itself with stimuli and reactions that could be externally observed and precisely measured; and it thereby still further supported the mechanistic outlook in education. As E. C. Lindeman, in his chapter in the book herein earlier cited, says: "Contemporary educators have been conditioned in the direction of the mechanics of education. Indeed, they have become so engrossed in tests, measurements, classifications, and other mechanical devices that they have well-nigh lost the ability to think of education in terms of organic experiences leading to organic goals."

Let us ask next where an experience curriculum looks to find organic experiences that lead to organic goals. It is an affront to our intelligences to propound such questions and pretend to answer them in a word or two, but if it must be done, the answer here is suggested by the word "goals." An integrating experience can be obtained only when some goal that has formed in the mind calls forth purposeful activity. Feeling, thought, action then function in terms of complete organic unity (or in what ordinary folks call a wholehearted way), until the goal is attained and the inner demand is stilled. There has been integrated experience, conducive to organic health and power and to a feeling of self-reliance and courage; and in the enterprise, knowledge and skill, equal to that which might have been acquired under other methods, have probably been gained. In contrast, a function curriculum, in the aspects of it that we have chosen to describe, is in danger of being either nonintegrative or positively disintegrative, because the goals it sets up are far distant and vague, have no intrinsic interest and give rise to no immediate purpose, and, therefore, may call forth effort that is half-hearted, reluctant, blind, and that

frequently is persuaded only by extrinsic motives that grade down at times to the desperately low rank of fear.

The goals essential to integrated response are outwardly of infinite variety, but they are alike in that they must appear rewarding to the students and call forth voluntary effort. Search for these requirements explains the tendency of the integrationist, in common with other progressive educationists, to turn largely to creative projects either initiated by the students or placed within areas of inquiry and effort revealed as highly attractive to them. In a philosophic sense, however, no reward of any kind is possible to any human being, except a reward in feeling. Whatever the extrinsic and phenomenal aspect or form of the reward, it is obvious that it cannot be a reward unless we *feel rewarded*. This is a fact of greatest significance in education, especially in connection with the theory of integrated experience; yet it has not been emphasized by educational writers, even if it has been voiced. Further, it is of the utmost significance in connection with our discussion of music, because music, like all the arts and everything aesthetic, is cherished precisely because it can and constantly does give highly valued rewards in feeling; and these are clearly recognizable as such and as nothing else, because no tangible or material symbol of reward interposes itself to obscure them. The pursuit and production of music in and of itself can therefore be, to a large percentage of the whole population, one of the most integrating experiences possible to human beings.

But if an integrated experience, conducive to the development of an integrated personality, at least potentially follows whenever purposeful, dynamic, creative interest directed toward a rewarding goal has been aroused, and if such interest can be aroused within a limited subject area, as, for instance, in music (and we know it can be, for we have seen good teachers inspire effort and inaugurate the movement toward an integrated personality through music and through many another subject), then what need is there for an integrated program?—meaning by that now, I judge, the type of integrated program characterized by correlations of subject matter. Again, a comparatively brief answer only can be hazarded. Integrative action may, it is true, take place within a limited subject area, or indeed, in connection with a microscopically diminutive item of experience. It occurs whenever a man finds his job, whenever a child becomes absorbed in so small a task as moving a chair, whenever we are buried in absorbed movement, mental or physical, toward any goal whatsoever. But integration maintained in relation to one small item or area of experience does not ensure maintenance of an integrated personality in the myriad areas of experience that open more and more widely as we advance through life, or even as the child moves swiftly through the events of one day. To retain unity and integrity in a restricted and homogeneous environment may, therefore, be easy: but to retain them through wide, varied, and ever-changing environments requires strength. Subject compartmentalization accentuates artificially the separateness of areas of human experience: and while an individual *is*, at least by birth, an organic whole, *is* a unitary and integrated being, his integrity may well be shattered by such implied contradiction of it and by such powerful tugs upon it. To counteract this tendency the correlated type of integrated program is offered. Nevertheless, for reasons I shall state, I doubt whether it represents a wise solution of the problem. Use of creative projects would at least seem far wiser.

My objection to the correlated program is that, unless very carefully guarded, it secures a unitary type of experience by disintegrating and de-

naturing the component elements of that experience. The state and habit of mind secured are good, but they are secured too easily. Integration of fragments that are in themselves weak or colorless cannot make for great strength of integrated personality. If subjects taught in restricted subject areas are taught with too great logical severity, with too rigid exclusion of every suggestion that other areas of knowledge exist, and with too great depth of detail—and undoubtedly they often are so taught—that condition can surely be corrected without abducting the subject from its normal environment and approaching it on the basis of its extrinsic interests and adventitious connections, rather than upon the basis of its own intrinsic interest. Moreover, music, above all the arts, is highly subjective, is “without any prototype or corrective in the visible world surrounding us,” as Langhans says—and represents essentially an organization or integration of spirit rather than a body of world facts to be observed. To approach it primarily on the basis of its outward manifestations and connections is similar to making a study of prayer as encountered in various environmental connections and periods and countries without seeking the spirit of prayer. In short, music, in metaphysical terms, is not so much phenomenal as it is noumenal: and to approach it on the basis of its phenomenal aspects is, therefore, an error. This is not to say that it should not function in personal, integrative living and be welded into the “scheme of things entire”: but this can be done through creative projects into which it would fit in its living, noumenal character.

Is music in danger of losing its identity in an integrated program? It may: but integrated programs are of so many varieties that I should have to see the particular program before I could make explicit answer. *Should* music lose its identity in any type of program? That I can answer more definitely, and the answer is an unqualified no. But I welcome the jolt to our thought that integration has given, because music is yet, all too often and in too many places, taught as a system of knowledges and skills, and not sufficiently as a quieting, integrating, frame of thought and feeling in which clashing problems of earth are resolved and the spirit can become whole again.

#### ADDENDUM

The foregoing makes no reference to the writer's contact with integration in practice, and a statement of what Pittsburgh is doing with respect to integration may therefore be of interest. Briefly, we are studying it experimentally. In twelve elementary schools an integrated program has been maintained throughout the first three grades for some three years past. Since our schools follow the platoon plan of organization, inauguration of the integrated program was marked by transfer of instruction in music from the music room and the specially trained music teacher to the homeroom and the general classroom teacher. For a time the supervisors of music were withheld from visiting the schools, and general educational supervision was alone maintained. The distress of the homeroom teacher, and probably the sounds given forth by the children, soon led, however, to detailing one of our supervisors of music to visit the lower three grades in all the schools participating in the experiment, while the supervisors of music regularly assigned to the schools continued their supervision in the grades above. The supervisor specially assigned has been useful, first, by helping the children sing in a way more satisfying to them and to their hearers, and also more beneficial to their ears and their voices; and secondly, by finding songs, after the area of inquiry had been defined, of superior musical worth and educational appropriateness.

Sight-reading was not, of course, approached in the experimental program, and the reading-progress of the children in grades four and five, to which earlier classes have gone, indicates that little or nothing was lost thereby. There is indication, however, that something has been lost in breadth of base of musical experience, and fineness and depth of musical feeling; but those are results difficult to assay and measure.

Experimental study of integration in the junior high school has so far been restricted to one of our schools, namely the Herron Hill Junior High. Once each week all the teachers in the school hold a long meeting in which they outline to one another their next fields or units of study and seek to find all possible points of common or projected interest. Many creative projects supplement this. Even so much, or so little, integration has been beneficial, because one student recently said to another: "Gee, Miss X knows as much about history as our history teacher does, and in our lesson this morning she talked all about what we were doing in history." So the school, at least, begins to assume a unitary character to the children, because the teachers are becoming integrated into a real educational corps.



## ENRICHMENT OF ELEMENTARY SCHOOL MUSIC THROUGH INTEGRATION

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THE TERMS *integration* and *correlation* are becoming very fashionable in educational discussions, and the group of very varied practices to which they refer are becoming very common. Music educators have taken them over from other fields, and are making many attempts to put them into operation. These attempts, however, are by no means always very judicious. Only too often they are superficial, and seem to be a matter of following the externals of a fashion rather than the sane application of a constructive and clearly understood idea. So it may be helpful to ask ourselves what integration really means, why it is supposed to be a good thing, what it should accomplish, and at least generally how we should try to set about it.

Let me say at the outset that integration for its own sake is worthless. No form of curricular organization, in and of itself, has any particular merit. The various subdivisions of the curriculum have grown up without any very definite planning. They are largely matters of convenience and chance practice. If we alter them without any good reason, without clearly understanding why they should be changed, all we shall have in the end will be another pattern with defects and weaknesses, different to be sure from those which now prevail but just as serious. No change in education is worth undertaking unless we see a reason for it. And teachers who are not clearly aware of the reasons for making a change are not at all likely to make it intelligently, or to derive any advantages from it. There has been far too much integration merely for the sake of integration, far too much bringing together of formerly separated subject-matter fields merely as a matter of fad and fashion.

But when we understand integration properly, it is far more than a fad or a fashion. It has behind it a sane and solid idea. It is a determined and praiseworthy attempt to get away from certain very serious weaknesses and

difficulties which all thoughtful teachers recognize and have recognized for long enough. In itself it is in some respects a new idea, or at least an idea which many educational workers find novel. But it is an attempt to meet a problem which is as old as the schools themselves, a problem which has been attacked again and again by many means. Integration will not solve this problem, which is in fact the fundamental problem of education itself; for it may well be that there is no final solution. But it is on the road toward the educational ideal. If we understand it aright, and put it into operation intelligently, we shall certainly find ourselves able to accomplish certain things that were impossible before, and capable of rendering our pupils a broader and more effective service.

There are three basic and really very simple ideas back of integration, of which I wish briefly to speak.

(1) The first idea is this. *Music should not be treated merely as a school subject.* It should not be taught merely as a subject. It should not be learned merely as a subject. Whenever we set up some subdivision of culture "subjectwise" we tend to devitalize it. It is not well learned. It is soon forgotten. When we are asked why it should be studied at all, we have trouble in finding a good answer and have to make excuses, such as saying that it will train the mind. This applies to all the divisions of the curriculum, and just as much to music as to the rest. We constantly say that we are not training *professional* musicians. But we have to go further than this. We are not training musicians at all. We are trying to enrich the lives which people will actually live by bringing music to them. And so, as a very essential part of our music program, we try to integrate music with the pupil's current living. We deliberately and consciously plan for this. We seek to organize experiences with music which will lead to such a result, whether we call them "integrated units" or "extracurricular activities" or something else. The name does not matter, but the purpose does. This is part of the practical meaning of integration in music education.

(2) The second idea is that *music is part of the social scene and of human culture.* This idea, simple, obvious, and convincing, is almost entirely ignored in the kind of teaching that goes on in the average private studio. It is also ignored in a great deal of the teaching that goes on in the school. The thought seems to be that if only we will teach music long enough and hard enough for its own sake, the pupil will see the point and become aware of it as a great art with a great place in the world. It is an assumption which all our educational experience consistently denies. The average professional musician is rather a narrowly trained technician who has extraordinarily little conception of the role played by the art in the drama of human living. But for the vast majority of people, an awareness of the place of music in society and in human culture is a value far more important than any technical acquisitions whatsoever. It surely ought to be one of the main outcomes of the study of music for the general student. And it ought to have a very definite and carefully planned place in our program. Hence, we believe that our program should contain units in which the affiliations between music and natural science, and between music and social science, are made apparent to the learner.

3. The third idea is that *music is an essential part, but only a part of a balanced aesthetic ration.* What people need in the business of their lives—and let me say with emphasis, not for leisure time alone—is a keener aware-



ness of the claim and meaning of beauty. Beauty is embodied in music, but also in other arts as well. If we think of music simply as a subject, and start to fight for its rights against other subjects, we surely do violence to the needs of our pupils. What they need, to repeat, is a balanced aesthetic ration, containing music to be sure, but containing other art elements as well. So here again we try to organize for this result. We may do so by setting up what are sometimes called "functional units," in which all possible aesthetic aspects of a social problem are developed, the purpose being to afford a rounded and complete experience of varied aesthetic values. Or we may do so by means of units assembled around broad art themes. Such a theme as "Rhythm," for instance, carried through six weeks of activities, can bring to the pupil a multitude of revealing and highly educative experiences of a kind valuable immediately and later on as well. Let me say here that I have no great enthusiasm for attempts to integrate the arts by forcing them together on some rather superficial basis, as is sometimes done. I mean such practices as listening to a composition and then painting a picture, or reading a poem and then creating a melody, etc. Some few teachers are able to deal with such activities in a sane and fruitful manner, but ordinarily they are apt to fail. What I mean by the educational integration of the arts is the organization of a sequential program in which the learner, who is always the important person in the picture, will have a chance for the balanced, many-sided experience which is what he obviously needs.

To work on plans for effective integration in the field of music can be a most valuable experience for any teacher, and for the following reasons:

(a) She will find herself compelled to seek and find new and vital materials, both in her own field and in related fields. She cannot work out integrated units of the types I have described in terms of the conventional materials used in the familiar subjectwise sequences. She is compelled to explore; and exploration is education!

(b) She will find herself challenged to achieve a more expert and economical teaching of skills. We spend far too much time in the teaching of skills, and get far too meager results. Integrated units are essential for educational progress, but they take time from other matters. This positively need not mean a decline in functioning skills. But it does mean a more economical selection of the skills we want to teach, and a more expert technique in the direction of learning. We want more results for less time!

(c) She will find the planning of integrated activities no mean challenge to basic thinking. What sort of activities should one have? What sort of results should one expect? How can one tell if they are forthcoming? Teachers do far too little thinking about such matters, and the institution of an integrated program imperatively requires that they devote their minds to them.

# MUSIC IN AN INTEGRATIVE PROGRAM

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WHETHER we like it or not, it becomes increasingly difficult to deny that revolutionary changes are taking place in American public school education today. A new educational philosophy and a new school are gradually emerging from the confusion of the present. The old school, the school that emphasized the memorization of facts, that sought to develop specific habits and skills, that regimented the thinking and activities of docile and acquiescent pupils is passing. Emerging to supplant it is the new school which seeks to develop in boys and girls the ability to conceive avenues of endeavor, to plan, to execute, and to evaluate. Rather than endless drill to fix specific skills and habits, the new education emphasizes ideas, insights and broad techniques. In sharp contrast to the "row on row" arrangement of pupils half-heartedly executing the "half-hearted" instructions of uninspired teachers, we have pupils and teachers planning together group and individual undertakings in which the information sought and the processes involved are necessary steps toward pupil conceived goals. In such an educational procedure, subject matter boundaries are crossed and recrossed when the occasion requires, and the sacred chronology of the old education is violated without remorse. Where does music education fit into this picture? That is the question which confronts us today; and, incidentally, that is the question responsible for my choice of a subject, "Music in an Integrative Program."

In this paper the term *integrative program* is used in its broadest sense, namely: to indicate *any* form of program which is designed to facilitate the development of integrated personalities, and which involves the breakdown of barriers separating subject-matter fields. It is recognized that current attempts to develop such a program vary all the way from loose correlation, through the fusion of two or more subjects for a part of the day, to complete integration involving the abolition of all subject-matter lines and planned sequences for the entire day. I have intentionally employed the use of the term "integrative" rather than "integrated" for two reasons: (1) the term integrative is more flexible in that it may be used to denote *any* program which to *any* degree aims at pupil integration; (2) the term integrative, to my way of thinking, implies that the program looks toward *pupil* integration rather than toward *subject-matter* integration.

If this is an acceptable interpretation of an integrative program, then it seems to me that several pertinent questions rise to perplex us.

(1) Is music to be abandoned as a separate subject and to become an incidental and functional aspect of an integrative program or core curriculum?

(2) Does music involve skills and special techniques, the mastery of which cannot be adequately achieved without a continuous and planned sequence of specialized instruction?

(3) Can sufficient sight-reading ability be developed through the capitalization of functional situations which emerge naturally in the course of completing a group or individual project in an integrative procedure, as is being seriously advocated by certain of our leading educational thinkers today?

(4) Likewise, is it possible to develop sufficient skill in playing a band or an orchestra instrument through utilizing such incidental and functional situations?

(5) Is it not possible that, as a new educational philosophy takes form and a new school emerges with new goals and new aspirations, it becomes incumbent upon those of us responsible for the direction of music in the public schools to re-examine our goals in the light of this emergent philosophy and educational practice?

(6) Does the new education call for the abandonment of music as a special subject? Is it not possible that the placement of music in the emerging curriculum will provide for both specialized classes and incidental and functional inclusion in the integrative or core subject?

These are a few of the questions which confront supervisors and teachers of public school music who believe that music, as a part of the curriculum, cannot be separated from the general objectives of current educational practice and that music education must be sensitive to the mutations of educational thought and practice.

Feeling myself wholly inadequate to pass personal judgment on these and other questions, I decided to inquire into two possible sources of help. I sent a questionnaire to forty-five school systems which were reputedly developing an integrative curriculum. Incidentally, every section of the country was represented. In addition to the questionnaire, I wrote to forty nationally known authorities in education requesting a brief statement of opinion on the place of music in an integrative program. The response to both questionnaire and letter was gratifying.

Perhaps I should reiterate that the schools included in this study were selected because I had reason to believe they were carrying out an integrative program. This accounts for the fact that all replies indicated that an integrative program was being developed. In response to the question "What form does this program take?" four answered correlation, eleven gave core curriculum, and eight stated that they were carrying out a program of complete integration. With respect to the number of hours devoted to the integrative program, two stated one and one-half hours, nine indicated a two-hour period, one gave a four-hour period, and four were devoting the entire day to the program. Replying to the question "At what educational levels is the integrative program being developed?" five stated elementary, three junior high school level, three were in four year high schools, and eight stated that they were developing the program at all levels. In reply to the question "What fields or subjects are being unified or integrated?" ten stated that only English and social studies were being unified, three were combining English, social sciences, mathematics, four were combining English, social science, music, and art, five stated that all subjects were being fused or integrated. Of particular interest to us were the replies to the question "Is music included in the integrative program?" Sixteen of the twenty-three schools answered this question affirmatively which would indicate that some of the schools had not merged music with the core, but were not excluding music if a need developed.

Let us consider more in detail some of the pertinent questions included in the questionnaire. For example, "Can sight reading be adequately taught in a class situation which ignores subject-matter lines, and in which a group of boys and girls work two hours, half of a day, or a full day, as the case may be, and undertake pupil and teacher conceived projects in which the only subject matter developed is that which becomes needful in the completion of the projects?" Of the twenty-three responses to this question, thirteen replied yes. However, I have reason to believe that all who answered yes did not fully

understand the question. Nevertheless, the amplified responses varied all the way from those who fully believe it can be done, and maintained that they were doing it successfully, to those few to whom the very idea is absurd.

For example, G. Ballard Simmons, director of the P. K. Yonge Laboratory School, University of Florida, says:

"Sight singing is not a formal activity in our school. Children learn to read music from singing songs in the integrative periods and other periods and observing the effect of the various notation marks or signs. We find our children sight reading as quickly and as well with this method as with the method using syllables—and it is a much more interesting activity to the children."

On the other hand, Will Earhart, director of music in Pittsburgh, has this to say:

"Musical techniques—knowledges and skills—are simply their own selves and we must study them pretty much in isolation or else be content to abandon them. The latter would surely be a grave mistake, tending to make our American education still a little more dilettante than it is now."

In contrast to the replies relative to sight singing in an integrative procedure is the response to a question as to the feasibility of teaching band and orchestra instruments in such a procedure. Of the twenty replies to this question, nineteen indicated that instrument playing is taught in special classes. Only one indicated that this type of ability is being developed in the integrative procedure as outlined previously. However, it should be noted that in a number of these schools there is an attempt to teach the playing of instruments in the integrative or core class, but that this is in addition and supplementary to the special courses.

For example, H. G. Lull, director of the Curriculum Laboratory, Emporia Teachers College, Emporia, Kansas, in reply to the question "Is instruction in the playing of band and orchestra instruments included in the integrative class?" says:

"Yes, but this is merely incidental to the work in orchestra and band. Pupils enter these groups unable to play an instrument and are taught by student teachers up to the point where they are able to enter the group."

On the other hand, the principal of the Fortuna High School, Fortuna, California, says:

"Music appreciation can be included in both the core curriculum and the integrated program, but the special skills of sight reading, instrumental instruction, band and orchestra work *must be* taught as separate subjects. Only in this way can we take care of individual differences of talent."

Despite the few exceptions, the weight of opinion is overwhelmingly opposed to the abandonment of specialized courses in instrumental music for any form of integrative program.

I was especially interested to discover whether, in case an attempt was being made to teach music as a functional aspect of an integrative procedure or class, this instruction took the form of a planned sequence, or whether music was taught only as the need presented itself. Of the fifteen replies to this question tabulated, seven answered "planned sequence," seven said "only functionally or in response to need," and one indicated a "combination of a planned sequence and functional treatment."

If these replies are representative, then it may be concluded that opinion

and practice are evenly divided on the question and that only time and experimentation will give us a conclusive answer.

In a final question, I made the following inquiry: "If music is included in the integrative program, what provision is made for especially talented pupils?" The replies to this question, even where an integrative program has been most completely adopted, indicated that the general practice is to care for especially talented pupils by means of special classes. Of seventeen replies to this question fourteen said special classes; two were attempting to meet the needs of such pupils entirely within the integrative program; and one was attempting to do it in the integrative program but encouraged private lessons. It is interesting to note that the two relying entirely upon the integrative procedure for meeting the needs of talented pupils stated that they were using these students as assistants in the core class. They indicated that the more talented pupils provided for their own development by attempting to do more difficult things.

The replies to my letter to superintendents of schools and professors of education in various colleges and universities, while they were kind enough to respond, were somewhat disappointing in content. Either because my inquiry was stated too broadly or because they had not given sufficient thought to the implications of the new education for music, I received very little that was sufficiently specific to be used in this study. In this connection, I might remark that considering the importance of the problem, relatively little has been written on the subject either from the theoretical or from the practical point of view. Aside from such contributions as *Creative School Music* by Fox and Hopkins, *Music Integration in the Junior High School* by Lilla Belle Pitts, *Music in the New School* by Perham and a few recently written magazine articles, I found little helpful material on the subject. Even such recent important books as the *Changing Curriculum* by Harap and others, and *Integration—Its Meaning and Application* by Hopkins and others, hardly mention music.

On the whole, the data analyzed in this investigation indicates that music is the unknown quantity in the integrative curriculum. Relatively few of the schools working on an integrative program are attempting to do anything with music in that connection. The consensus of opinion seems to be that such skills as sight reading and the playing of an instrument are too highly specialized to be achieved as an incidental part of the core or integrative procedure. This point of view is rather tersely set forth by the principal of the Chettenham Township High School, Elkins Park, Pennsylvania, who says:

"So much of music is pure skill that I do not see how it can be developed to any degree in an integrative scheme."

However, in generalizing, it is difficult to ignore such statements as the following one from the P. K. Yonge Laboratory School, University of Florida, regarding the place of music in an integrative program:

"We believe that music is indispensable. It has been especially helpful in developing attitudes, appreciations, and understandings in the emotional and æsthetic areas. It has been one of our finest integrating instruments."

Or that of Edna Barr Love of the Modesto Junior College, Modesto, California, who says:

"The child himself is of greater importance than the subject matter. So far as music is concerned with this objective, we believe that no single subject offers greater opportunity for integration than does music."

And so while we must conclude that the preponderance of opinion and

practice indicates the inadvisability of completely merging music in any kind of integrative program, these exceptions to the rule "must give us pause" and prevent us from closing the door entirely upon the suggestion, lest at some future time when more is known about the new education and when there has been time for the development of new techniques which must necessarily follow the inauguration of new procedures, we might be compelled to admit guilt of too hasty condemnation.

In concluding this report, I suspect that your speaker has been the principal recipient of whatever benefit may have accrued from this study. Of course, I do not know the existing conditions in your various communities, but I do know that in my own part of the country and in the immediate locality in which I work, the problem of curriculum development and reorganization is very much with us. Quite naturally those of us in the music field have been somewhat concerned as to what part our particular work can or should play in the changing curriculum. For some time my own thinking on the subject has been nebulous to say the least. I think I may truthfully say that as a result of the present study I have been able to arrive at a conclusion which at least affords me some measure of satisfaction.

This point of view toward which I incline is rather clearly stated by Paul R. Hanna, professor of education at Stanford, undoubtedly one of the outstanding leaders in the development of the new curriculum and a strong exponent of the integrative program. Dr. Hanna says:

"I believe that music has a dual role in our public school program. On the one hand music contributes a great deal of insight into the cultures of other peoples and may become a vital part of an integrative study. In the second place, music has a role apart from the core or integrative curriculum. Children and youth desire to express themselves musically as they respond to the stimulating environment in which they live. This response may have nothing whatever to do with the core curriculum and yet must have a vital place in our public school music program."

My present thinking on the subject is that there is no call for us to make a choice between total abandonment of specialized music on the one hand, or to keep aloof from the integrative aspects of the program on the other. I believe that for the present we should maintain our special provisions for music instruction and at the same time lend every assistance and encouragement possible to the integrative program. In other words, just because special provisions for music exist in the school is no reason why the director of the integrative program should *exclude* music from that phase of the work. On the contrary, I would suggest that the core teacher or teacher of the integrative class proceed as if the music, that is taught in response to a definite need within that class were the only music that the pupil would get. In this way, whatever music is functionally taught in that class would be a welcome addition to the music offering in the school and at the same time provide an opportunity for further experimentation with this type of musical instruction. If it should so happen that all the skills and appreciations needed to satisfy the demands of public school music can be developed in such a program, then, as this is achieved, the need for specialized classes in music will disappear and these specialized classes will die a natural death. On the other hand, if the integrative classes in music fail to bring forth the results that are claimed for them, then our pupils will have lost nothing; indeed, they may have gained much from the experience.

I feel that I cannot close this paper without reading to you a very stimulating excerpt from Dr. Earhart's letter to me on this subject:

"The *spirit* of the music may integrate, and tell more about a people or an age than all other agencies can tell. A Magyar czardas, a Spanish dance tune, 'Santa Lucia,' 'La Paloma,' 'Song of the Volga Boatman,' a Bach choral, a bit of Gregorian plain song, a Mozart minuet, the fierce cacophonies and conflicts of modernistic music—all these tell much about humanity, in some clime and under certain environmental conditions at some phase of historical development. That the vocal music group might well, therefore, sing 'The Marseillaise' when they are studying the French Revolution, seems to me to be obvious. But *I would fight to the death* in opposition to the notion that classes should never approach music except as they came upon it thus incidentally; or for that matter, that a class should never approach history except as music or art projected one's thought to the age, people, and conditions that gave birth to it."

Finally, I believe there can be no complete or adequate integrative program which fails to include music, an art and a universal language which expresses things not possible to any other communicative medium. Music is so interwoven in the whole fabric of human relationships as to be indispensable in any socializing program. Music, it would seem, mirrors the society which creates it. Political philosophy and strife, social heritage and custom, economic struggles—suffering and triumph, religious and æsthetic impulses all yield to the expressiveness of music. Music is not confined to a society; it penetrates international boundaries, and affords one of the few truly internationalizing agencies in our nationalistic world. Those of us, who by virtue of our profession are concerned with music as a vital force in enriching and integrating the personalities and lives of boys and girls, welcome any opportunity to participate in any educational program which will at once vitalize music and enrich the total educational experience of the child.

# PLANNING AND EXECUTING AN INTEGRATED PROGRAM

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THE PURPOSE of this paper is to give a brief account of the experiences of the teaching staff of Fresno, California, as the course of study in music was developed, and to indicate some of the obstacles encountered, as well as some of the co-agencies contributing to the successful completion of the project.

In September, 1935, the Fresno City Board of Education added two new officers to its staff. They were the directors of curriculum and music. It was suggested that they attack the problems of coördination and articulation of their respective fields. Under the fine leadership of I. O. Addicott, an extensive program of curriculum revision was begun.

The justification of such an enterprise lies in the fact that the aim is more and more toward the ideal curriculum involving: "(1) A clarification of the major elements in a philosophy of democratic living; (2) A growing knowledge and appreciation of the significant characteristics and needs of modern life; (3) A carefully formulated and convincing philosophy of education; (4) A program of experimentation; and (5) An absorption of the results of research and practice."

During the process of building a course of study, certain by-products develop which are more important than the completed book. Among these is the stimulation which the workers experience as they talk over their common problems. If teachers on curricular committees are drawn from all over a city, it is probable that the faculties of respective plants will catch the infectious spirit of the work. As the program continues, the entire teaching staff grows with it.

Considerable background reading must be done by all members concerned in order to establish a point of view and to provide a common ground from which to proceed. As study goes on, it is seen that frequent or continuous revision is necessary in order to keep abreast of the political, economic, religious, and social changes of our civilization, and the advances in knowledge of the processes by which children learn.

In order to coördinate effort, specific tasks are assigned to particularly well-qualified individuals and groups. On a curriculum organization chart they appear as follows: board of education, superintendent, directors, curriculum council (of which the heads of all groups automatically become members), elementary coördinating or general committee followed by social studies production committee, science production committee, health, safety and physical education production committee, and other special subject-production groups bound to the elementary coördinating committee through special subject advisors. Finally, at the base of this chart, we find the grade level production sub-committees.

During the first few weeks of our work, the curriculum council formulated a statement of educational philosophy which developed as an outgrowth of past work done in the Fresno public schools, but which involved a more idealistic view. This has been our aim since the beginning of the first course of study. The philosophy of education reads as follows:

"Education is the process by which man adapts himself to his environment and adapts his environment to his reasonable needs. The goal of public education is to assist this effective living in American environment. The public



school, as the recognized educational agency of American society, has the responsibility of furnishing a selected environment. It seeks definitely to foster that way of living which harmonizes the welfare of the group with the welfare of the individual. It seeks to use, with profit, the experiences of the past, to deal intelligently with social changes of the present, and to prepare a thinking people to plan wisely for the social changes of the future.

"The school, through its teachers and program, should foster the individual's physical and mental health, enrich his life for present living, and encourage self-direction and independent thinking. It should develop constantly higher and worthier social values and supply the tools, impart the knowledge, and build the attitudes which will make these purposes effective."

As soon as this statement was completed, the curriculum revision machinery began to operate, slowly, but with increasing speed and accuracy as the point of view of the new concept developed. The aim of the curriculum committees was to construct a course of study conducive to an integrated program of instruction. In a rather sporadic manner during the preceding few years, several of the schools had been presenting integrated units. One of the important functions of the background reading then was to arrive at a unified concept of exactly what an integrated unit of work should be. The group defined the term somewhat as follows:

"Integration is the shorthand word used to describe the process involved in continuous intelligent adjusting of one's activities in terms of education. This means planning with a unified or whole experience in mind rather than by piecemealed, subject-centered experiences."

Now, let us examine the subject with which we are most concerned—music. It was decided at the outset that skills are more difficult to fit into the integrated units of work than are other subjects. The integrated unit will, however, serve as a phenomenal motivating force for the acquisition of special skills during the time set aside for that purpose, and ensures an integrated learning process and result. The committees also felt that many phases of music, valuable for their own sake, would be ignored if too great emphasis were placed upon subject-matter correlation. For this reason, a dual course of study was developed: one to fit the social studies, the other to provide for musical instruction neglected in the broader unit plan. With this in mind, the subcommittee teachers at grade levels started out upon the first half of their work, which was the gathering of music materials for the social studies program, and which culminated in an extensive research project.

In order that the barrage of courses of study be used successfully by the classroom teacher, the committee recognized the fact that it would be necessary for the teacher to spend hours of outside study and research for suitable materials to be used with the units unless some short-cut method could be evolved. To obviate this difficulty, a special committee of music teachers who had had experience in teaching integrated units was formed. Their purpose was to cross-reference all music textbooks, reference books, rote-song books, and, in fact, every book of music available in the public schools in search of song material which could be used in any conceivable unit at the grade levels with which they were working. This meant that they must first carefully study the social studies scope and sequence, for this subject is the core of the Fresno curriculum.

The phrase *scope and sequence* is used to indicate the breadth of the field which the child surveys in his study through units and lessons, as well as the

order of occurrence of the subjects. The scope and sequence, a statement of teacher aims and a governing boundary within the broad limits of which all classroom activities are classified, is usually organized for objective purposes in the form of a chart, the scope being indicated by titles along the left margin, and the sequence by titles along the top margin, embraced by the grades for which it is designed. Specifically, the Fresno social studies *scope* includes the following nine divisions: (1) Production and distribution; (2) Consumption; (3) Conservation and protection (of life, health and property); (4) Transportation and communication; (5) Recreation; (6) Expressing and appreciating the æsthetic impulses; (7) Education; (8) Religious expression; and (9) Extension of freedom, particularly through self- and social-control.

The *sequence* for the Fresno course is divided according to the six grades as follows: I—Home and school; II—The community; III—Simple community life; IV—Varying physical environment; V—Our city, county, state, nation and continent; and VI—The world at large.

It will be seen then that the theme topics of the scope embrace all six grades. Now, let us select one of its items: "Our city, county, state, nation and continent," which appears in Grade V. A social studies unit might be developed on the Old South, bringing out the point of view of the slaves and early plantationists. Here, the teacher might wish to use music to paint a more intimate and vivid picture than words could do. In the music course, the teacher would find twelve songs and sixteen records under the headings "Negro" and "South" which would be suitable and at the proper maturation level for instruction in the singing lesson in this connection.

To simply tell about this procedure makes it appear to be a weak form of correlation in which materials are dragged in for the sake of a title. At best, this is virtually all a plan on paper can do. The vitality of the lesson depends upon *how* the teacher presents the material, not so much upon *what* material is used. The course of study bibliography is only of value insofar as it effectively serves as a handy reference for a very busy teacher. From this point on, it is the job of the teachers, principals, directors, and supervisors to give the units life. Even the most vital integrationist must consider materials at some time before such teaching can become worth while. That is the chief function of the course of study. For the study of music for its own sake, there are units not intentionally correlated with other subjects, which run through nine grades and which provide the necessary background in singing, listening, creative, and instrumental music not touched in the integrated lessons.

In the music course of study, a music scope was superimposed over the social studies sequence, obliterating the nine general social function titles, and substituting in their stead five music functions: singing, listening, creative, instrumental, and technical aspects. From this chart, it is a simple matter to find where to look in the bibliography for desirable materials. In the bibliography, many songs are also listed which may be used with related units. This item is very important, for it makes possible a simple and rapid transition from one unit to another. The Fresno teachers well realize that simply using material with titles that are similar is not integration in any sense of the word, but *they correlate subjects with the hope that they integrate individuals by causing them to act and think in whole patterns.*

For the first school year, practically no other actual production work was accomplished by the music subcommittee, because the teachers preferred to make an exhaustive search for music materials to be used with the unit program. No one had any conception of the work they were accomplishing until the

materials were turned in and tabulated. It was then discovered that over one hundred letter-sized typewritten pages of reference materials had been uncovered. By way of clarification, this is the same type of material as may be found in Frances Wright's *Song Source Material for the Activity Program*. In addition to the song material, the teachers did an equal amount of research for phonograph records to be used in the listening lessons.

The second year a new committee was selected with representatives from each grade to develop listening lesson units. This was the major activity of the second year of construction work; but concurrently with this came the development of specific aids to teachers: phonograph record research, the listing of state and supplementary texts and the grades in which they could be used, the instrumental section, and the development of a section on creative music. January, 1937, saw the course of study completed, bound, and made available for use.

The course of study, called a "music program," is so constructed that each teacher has a course designed for her grade level alone; for we realize that in a program such as ours, all courses must be designed so that "he who runs may read." For reference purposes, a "master music program" covering all grades and activities in music is placed in the principal's offices. This is intended to provide coördination, and to eliminate needless duplication at other levels. Concurrently with the development of the courses of study, selected schools were used to try out the units before they were written up for perusal and used by the four or five hundred teachers in the city.

Now, let us study in slightly more detail how the arts, and particularly music, fit into the social studies program. James L. Mursell of Teachers College, Columbia University, makes some pertinent statements which substantiate the integrationists' point of view. To quote from his book *Human Values in Music Education*:

"The music period must be made a real, human, musical experience. . . . It is not a time set apart when we prepare for genuine and appealing activities. It is a time set apart for the sake of engaging in such activities. . . . Our music period must supply experiences and activities so significant and vital that they are constant incentives to the outside use of music. Its enjoyment in *other* life relationships, reciprocally, must illuminate our music period and help to give it the quality of something real.

"We must break with the 'music lesson complex.' . . . Our business, if we are putting through a real job of teaching, is not chiefly to fit a child to do something in some other place, or at some other time. Our business is to have him do it here and now. Notice in this whole connection the extreme importance of a proper choice of materials. . . . If we are to treat the music period as an opportunity to live music, we cannot use feeble drill materials, worthless and unappetizing in themselves, whose only reason for existence is that they are supposed to inculcate reading habits to be used on other occasions. An effective teaching method must favor proper marginal and concomitant learnings."

One of the best ways to get the child to comprehend the possibilities of the arts for enrichment of living is to use these arts toward enriching a social studies unit which we fondly hope has purpose for the child. At this point, I wish to repeat a statement previously made: *We correlate subjects with the hope that we integrate individuals causing them to act and think in whole patterns.* We correlate music in social studies by setting up a situation

whereby the child will discover and use the social antecedents of music used in listening, singing, or instrumental work. These are: the composer, the time and the way music reflects it, and the area and the way music reflects it. Music may be used to re-create atmosphere in social studies units to bring out customs, emotions, and aspirations. For example, it is thoroughly conceivable and practicable to express different times through the use of songs of the Old South in United States history, medieval cathedral music, songs of the wars of America, waltzes of old court days, and songs of various political philosophies of the world. Again, we might reflect the atmosphere of different places through the music of native peoples by re-creation of primitive instruments, Indian chants on phonograph records, rhythm lessons to Indian music, peculiar music of the Scotch bagpipes, the dance music of Spain, Mexican songs and dances, folk music of various lands and peoples, Japanese songs and dances, early songs of the state in which the children live (which, in the case of California, gives a better picture of the early gaiety and hospitality than a great deal of discussion would), and seasonal selections, such as Christmas songs and dances of various parts of the world and harvest and festival songs of the world at large.

Among the musical activities in this form of instruction is the singing of songs which create the atmosphere of the unit, the suggestions for which are brought out in detail in the music course of study and in some of the newer songbook publications. There is also the listening phase of music in which the radio, phonograph, and sound films are used.

There are some difficulties in connection with the use of the radio such as vocabulary complexities, the fact that the program does not always fit the curriculum or that it comes at an inopportune time, that reception may not be entirely satisfactory or that the program does not come over local broadcasting facilities.

It has been found helpful to bring performers, such as Indians or people from foreign countries, to the school to sing, play, or talk about their native land which does much to establish the desired atmosphere.

Another important music activity that is of inestimable value and that is growing in strength every year, is the creative aspect of our musical instruction. This may involve the building of primitive instruments. The Fresno teachers feel that no unit on primitives is really complete without an attempt to do this. Of even greater importance in the creative program is the development of songs which the children create to reflect the atmosphere of the subject with which they are primarily concerned. The value of the activities involved in creative effort, such as scoring, analyzing form and mood, and developing capacity for expression through music, can hardly be minimized. By the same token, the listening lessons are highly functional in the integrated program and afford practically no problems.

On the other hand, we have not found it entirely successful to correlate all music. Above all, music is of value for its own sake although it may be used to awaken appreciation for customs, emotions, and aspirations of times and places different from our own. In fact, all activities may be treated in like manner. Music, like all avenues of approach, should be used to help the child toward a tolerant understanding of the world, its life and its problems.

It would be lending a misconception not to explain that there were a great many objections and obstacles to the development of this program. Doubtless, there are people in this meeting who are contemplating curricular changes or who may be in a system where the curriculum is undergoing

changes along lines that we are experiencing in Fresno. Therefore, I will cite some of these pros and cons that we met.

It was early noted in the Fresno system, which had had no curricular revision or organized changes in instruction for over twelve years, that there was great danger in moving too fast toward a program as variant as is the integrated program. At times, it was necessary to stop and actually retrace some of the road already traveled in order that all concerned might keep their heads in the clouds, but at the same time have their feet firmly on the ground.

Integration, if not clearly defined, may become correlation; or since neither of these words has any too clear signification, they may become a reversion to old methods used in teaching several years ago by some who now feel that the educational process is simply a swinging pendulum, not a progressive program. We choose to look upon this question of educational advancement as a spiral which definitely does have direction, not a circle the circumference of which is periodically retraced.

There is danger in the integrated program that music may lose in time allotment unless the classroom teacher has a true conception of the values of music. Since no absolute regularity of the instructional time schedule can be preserved, it is not possible for the supervisor to maintain periodical visits or to step into a classroom at just any time and ask for a music lesson—at least, not in connection with the integrated program.

The integrated program frequently results in a higher cost of materials which can hardly be avoided if the teachers are expected to produce maximum results.

The integrated program does not lend itself to objective testing, nor is it a program of formal instruction and specific prognosticated results. General subject-matter examinations have been given, however, and disclose that the children rate higher than before on such subjects as reading, arithmetic, and spelling. Since no music tests have been developed that will adequately test music appreciation, it is not possible to determine how this phase of the work is coming out, but the children appear to be more interested in their lessons, they sight-read as well as ever, and, in general, participate more freely: yet, many teachers fear that a testing program may sometime be instituted and feel that they should be offering formal instruction in order to meet such a contingency.

Another obstacle lies in the fact that the integrated program results in activities which are not always fully understood by taxpayers whose education consists of the more factual kind of training. As a result, they sometimes criticize the school system.

Another objection to the integrated program has already been mentioned in this paper, but it should be reiterated here: Technical work does not fit into units of activity, for it has been rather conclusively proved by psychologists that some regularity of drill lessons is essential to the development of habits and skills. Therefore, it is essential that a time be set aside for this purpose. According to proponents of such instructional plans, integration can take place in any kind of lesson, whether it be a skill subject hour or a unit; but this is another subject.

Some teachers object to the integrated program because the customary logical textbook arrangement of facts to be learned is no longer sufficient nor of much help in teaching a lesson. In fact, to be successful in the core-curriculum program, the teacher must avail herself of every psychological principle she has ever learned. This distinction is simply between a *logical*

and a *psychological* approach, but the breach between them lessens or expands according to the philosophy of the system in which the terms are to be applied. The teacher who devotes her life to service will enjoy the integrated approach because it frees her from routine and makes it possible for her to make a greater contribution. For the teacher who is concerned with the pay check, the integrated program requires infinitely too much preparation and thinking through of units to receive many words of commendation from her.

Now, let us turn to some of the values of the integrated program which have been discovered in Fresno. At the outset, increased vitality throughout the entire school system was noted as a result of the impetus of the work. Although the music program may suffer in time allotment, there is an equal probability that it may gain, for if the teacher sets up a situation conducive to a love of music, the children will demand more than the daily time apportionment. If costs are higher in the integrated program, this is compensated for by the value derived from having a wide range of materials at the teacher's disposal.

One of the great advantages of this program lies in the development of units at the level of child interest; for each child may go as far as he desires with any project. It is not unusual to find one child doing amazing amounts of research on a topic, while another is doing little or nothing, or is emphasizing some entirely different phase of the unit. When the children bring together and discuss the results of all of the activities, a wider knowledge is inevitable, a broader background results, and the teacher can feel reasonably certain that she has done much by this procedure to allow for individual differences.

It has already been mentioned that Fresno children measure up to standard tests now as well as before the inception of the integrated program. This speaks for itself. It has also been previously mentioned that these kinds of lessons require more teacher preparation and thinking through, but that in so doing, the teacher is broadening and strengthening her own background. This makes teacher education a continuous process rather than a separate summer school course to be taken in so many days and so many hours of disrelated intensive study. Under this program she learns in the classroom. What finer laboratory for teacher improvement can be provided than this healthy classroom situation?

Finally, from a general educational point of view, the flexibility of this program has not been surpassed by any other method we have evolved; therefore, we believe, and curriculum specialists substantiate our belief, that we are providing a program which keeps apace with the rapidly changing religious, economic, political, and social conditions of the world.



## A PHILOSOPHY OF INTEGRATION

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[NOTE: This is an excerpt from the address "An Integrating Program in the Primary Grades," which was given by Miss Carson before the Coordination and Integration Section of the Music Educators National Conference, St. Louis, March 27-April 1. The unit for primary grades, described in the address, was on Indians. Because of space limitation, this unit has been omitted from the *Yearbook*; however, the bibliography used in building it is given at the close of this excerpt.]

THE TERM *integration* has many interpretations. To some it means a new word for *correlation*; to others it means bringing together or fusing those subjects which can contribute to certain general topics; and even to our promi-

ment educators it seems to have various meanings. Is it any wonder, then, that some music educators are fearful, scornful, or indifferent—as the case may be—to integration?

Perhaps it might be well, then, to state several opinions to help clarify our thinking. One of our prominent music educators, one for whom I have great respect because of his fine service in raising the standards of school music, has defined "integration" and "correlation":

"Integration means unifying the work of several subjects, or in the various divisions of one subject, in such a way that some fundamental aim is achieved. Correlation is merely pointing out and becoming aware of relationships between various subjects. In integration there is always a central unifying idea or topic; in correlation the relationships are more incidental." Here he has placed the emphasis upon the content. Subject matter then becomes the basis for integration. Many do not get beyond this point of view.

Looking at integration from another angle, we find our attention turned to the child as the center of the integrating program. According to Shaffer in his *Psychology of Adjustment*, "Integration is a state of an individual in which his various habits, perceptions, motives, and emotions are fully coördinated, resulting in effective adjustment. The integrated person acts as a balanced whole."

One member of our Laboratory School states it in this way: "The term integrating is used with the definite intention to present the concept of the growing personality which is exposed to the most desirable and timely experiences in the school environment as a phase of its development."

Is it not more desirable to start with the needs, desires, drives, interests, etc., of the child and build the educational program upon them than merely to reorganize the subject matter (of the past century) into central bodies of knowledges and skills regardless of the individual differences and needs of the boys and girls?

In the first instance, it does not mean that subject matter will be pushed aside; but it does mean that subject matter will be brought in when the class or the individual feels a *need* for it. In such a program, the teachers must know not only the physical, social, emotional, and intellectual needs of the children, but also must guide them in their learning activities so that real growth will result, so that personalities will become more integrated. Such is not an easy task, but it is a far more challenging one than merely teaching subject matter.

"We may properly conceive the integrated program," quoting from an article<sup>1</sup> written by A. R. Mead, director, Bureau of Educational Research in our Laboratory School, "as the schools' attempt to provide the varied experiences which shall bring about integration in the individual. The program tends to have the following characteristics: (1) They are not predetermined long in advance by teachers, school officials, or state authorities. (2) They usually have a general pattern. (3) This general pattern is determined largely by (a) the evidence as to the large areas of pupil's or learner's needs, and (b) the evidence as to what is needed in society. Since neither of these two

<sup>1</sup> Gehrkens, K. W., "A Distinction in Terms," *Music Educators Journal*, February 1938, p. 14.

<sup>2</sup> Shaffer, L. F., *The Psychology of Adjustment*, Chapter XIII, "The Development of Personality Traits," p. 382. Houghton-Mifflin Company, Atlanta, Georgia.

<sup>3</sup> Mead, A. R., *What Do We Mean by Integration?*, Mimeographed Bulletin, College of Education, Bureau of Educational Research, University of Florida, Gainesville.

conditions is stable, or fully known, the programs differ. (4) There is large emphasis on attempting to discover the learner's purposes and motives, and also to modify both of these; also, to ascertain other helpful data about children. . . . (5) There is a strong tendency to guide the learner so he will undergo activities, experiences, and use materials which seemingly have close relationship to the purposes of the child. The selection is made by child and teacher both. (6) The activities, experiences, and materials so selected may be found in any subject of the school, or in activities outside of school. . . . (7) The nature of an integrated program is such that at present, and perhaps always, it requires much coöperative planning by teachers.

[Having stated a philosophy of integration—"the child as the center or the beginning point in education"—Miss Carson then presented the case history of a unit on Indians, which exemplified one of the integrating activities conducted by the Laboratory School, from the kindergarten through the twelfth grade. Following the presentation of the case history, Miss Carson evaluated the program and summarized the outcomes, which included the development of traits of character as given below.]

The traits of character included: (1) *Tolerance* shown in accepting the opinions of others. One mother, who took her boy to the wedding, remarked that the children were much more tolerant of Indian customs than their parents were. (2) *Unselfishness* observed in the willingness of members to loan their drums and costumes to others; also, to give others a turn in expressing opinions. (3) *Research habits* exhibited in the way they sought information, brought in newspaper clippings, etc. (4) *Sympathy* for another race and *respect* for the customs of others were brought out in their discussion of Indian ways. While the class realized some modes of living should be changed, they recognized the fact that some others did not matter. (5) Recognition of everyone's *responsibility* to his or her home—that each one has and must take a part in the family life—was evidenced in their remarks. (6) *Initiative* and *independence* in thinking were exhibited in all their creative activities. (7) *Creativeness* was observed in their thinking.

Skills and knowledges have developed in every field. In music, minor mode, phrases, knowledge and use of note values, rhythms, measures, bars, clefs, staves, and other facts were learned because the children felt a need for them. In practically every case, these knowledges were self-motivated.

No case history would be complete without an evaluation of the integrating program.

The question has no doubt risen in the minds of some of you, "Has music as a school subject been lowered or raised in value in this integration?"

It is significant that all our teachers, from kindergarten through the ninth grade, invariably ask for music in their programs on visitation day;<sup>4</sup> for they feel that music is one of the biggest factors in integrating the program. Music is elevated from a mere skill subject to an important element in many activities.

Another question might be, "What effect does it have upon the children?"

It makes music a more natural activity of the school day for it is not just a lesson. Because of this, it has a greater carry-over value into life than the traditional type of teaching.

Are skills and knowledge sacrificed for integration?

<sup>4</sup> The P. K. Yonge Laboratory School has from four to six Saturdays set aside each year for visitation when the teaching-learning activities may be observed.



Indeed, no! The case history shows the contrary reaction. In fact, the skills and knowledges are frequently acquired without effort as they are learned in an interesting activity and not in a superimposed drill. Integration is an excellent way to develop a felt need for skills.

Finally, this type of teaching keeps the teacher growing. At the first of this year, I remarked that the many new interests of the grades kept me up late at night searching here and there for suitable material. I received this reply, "My! What an opportunity to grow."

I should not care to return to the carefully planned program which I followed for years. I like the integrating program for it is challenging and the children like it, too!

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<sup>1</sup> Most of these references have to be read by the teacher as they are too difficult for first grade children to read. However, they give much information through the illustrations. Two children in this group have been able to read far more than the others. They have read to the group and made reports.

# RESEARCH AS A BASIS FOR INTELLIGENT TEACHING

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IN CONSIDERING the subject of research in music education, one is at once confronted with a number of problems of importance in which are involved marked differences of opinion on fundamental issues. A number of these problems may so readily determine to what extent we shall accept research as a basis for intelligent teaching that a discussion of them in some detail will be necessary. Differences of opinion are found even among those who seem especially interested in research, and it may be well to present some recent statements by music educators as illustrations of these differences, in the hope that a comparison of them will be illuminating. A discussion of the purpose and function of the Experimental Projects Committee and the Music Education Research Council of this Conference in stimulating and conducting research seems of importance. The responsibility for research on the part of both the trained research worker and the music teacher, and the opportunities for training in research methods may also form a part of our discussion. It is important for the future of effective research work that we take a direct view of the present status of research in music education, and that we face the situation as it actually is, rather than as it should be or as we should like to have it.

Several years ago a number of us who were interested in applied research in music education felt that the designation which our section had had for several years—Tests and Measurements in Music—failed to indicate the scope of many members who cultivated broader interests in research. As a result, the name of the section was changed to Research in Music Education. Apparently there were some who objected to the use of this name for various reasons, for at the next biennial meeting it was changed again, this time to Experimental Projects in Music Education. It is not very clear why this was considered especially desirable, but for one thing it seems that some feared that there might be some confusion with the name of the Music Education Research Council. But as there is a need of a section for those interested in research in music education, and as there has been a committee appointed which autonomously organizes a program for this section, it seems strange that such confusion should exist. The Music Education Research Council does not sponsor this section; it does not particularly contribute to it. Possibly a review of the organization and purposes of the Research Council will help to clear any misconception that some may have about the relationship of these two bodies. Referring to Article X of the constitution of the Music Educators National Conference, we find that the Research Council, composed of an elected group of music educators from this Conference, "shall, by means of its own membership and of such Conference committees and other members as it may call into coöperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations, if and when adopted by the Conference, then shall become the basis of Conference policies as administered through its committees and other channels of action."<sup>1</sup> It is clear that the Research Council is con-

<sup>1</sup> Music Educators National Conference Constitution, *Music Educators National Conference Yearbook for 1936*, p. 448.

cerned mainly with the broader policy-forming activities of the Conference rather than with direct participation in definite research projects.

The statement of Will Earhart, former chairman of the Research Council, essentially summed up in the resolution of the Council that was accepted at the last business meeting, also indicates the extent of the interest that the Research Council takes in research. The resolution, adopted by the Conference, follows:

"WHEREAS, The growth of the Conference and the large development of educational research have created a need for research studies beyond possible accomplishment by a single Conference agency such as the Research Council; and

WHEREAS, The Conference is the logical as well as the leading agency in the United States, for supporting and disseminating research studies in music education; therefore be it

*Resolved*, That research studies relevant to music education be encouraged by the Music Educators National Conference, and that the Conference, through its Music Education Research Council, endeavor to assist such research studies from other than Council sources if and when they are referred to it, and consider, further, publishing such studies if and when approved by the Council."

It is evident then that the Research Council realizes that the need for a general research program is beyond the scope of its responsibilities, but that it recognizes the importance of research in music education as well as other vital educative aspects. With this clear distinction in general purpose, in my opinion it is questionable that any serious confusion should result.

Of course, the matter is more involved. The process of changing the name of the section is of minor importance, for even though the word *research* be omitted and *experimental projects* be substituted, the title can still connote a research interest which depends primarily on scientific method. But the important consideration is that members of the Committee on Experimental Projects in Music Education have differed as to the policy to be followed. Possibly a comparison of the introductory remarks of the chairman of the Experimental Projects Committee at our last biennial section with those of the chairman of the preceding one can serve as an example to indicate a difference in approach. Jacob Kwalwasser, in opening the program of the 1934 section on Research in Music Education, said:

"Probably the chief function of this section is to arouse in us a problem-solving consciousness, which will make it possible for us to realize that problems exist and subsequently to take such steps as may contribute to the solution of these problems. . . . The immediate function is the dissemination of information that has already been produced by leading investigators in the field of music research and to encourage others in experimental and research activities so that we may pursue perfection rather than personalities in music education."

The introduction of the chairman of the committee at the first program sponsored by the Experimental Projects Committee at the last biennial meeting of this Conference in New York City is in a different vein and shows another type of approach. In her introductory remarks, Miss Flagg sympathetically mentioned a part of Santayana's *The Last Puritan*, in which Oliver, on his

<sup>1</sup> Music Education Research Council Biennial Report, *Music Educators National Conference Yearbook for 1936*, p. 406.

<sup>2</sup> Kwalwasser, Jacob. "Research in Music Education," *Music Educators National Conference Yearbook for 1934*, p. 216.

first venture away from his mother, aboard his father's yacht, is impressed by the spontaneous and joyous philosophy of his friend, Lord Jim, quoting the passage: "To be happy was to sing; not to be made to sing, or to sing by rote, or as an art, or for a purpose, but spontaneously, religiously, because something sang within you, and all else for the moment was remote and still."<sup>4</sup> Apparently the purpose of this reference is to point out that Oliver has indicated that an unsatisfying state in the teaching of music exists and that the Experimental Projects Committee, in realizing that many difficulties are present, shall through its studies, discussions, and other activities, do something about it. However desirable the sentiments and implications therein expressed may be, the content of this introduction indicates an approach to a discussion on experimental projects which is rather unusual because it is not very objective in character. Furthermore, the reaction of the chairman to the use of the terms "experimental" and "research" is interesting. However, it did not represent the thinking of all members of the committee. She states:

"The first difficulty our committee found was with the terms used in our assignment. The word *experimental* has come to be associated closely with the narrow meaning of a technique by which objective research may be carried on; also, the word *research* has narrowed from its real meaning—'A searching again'—that makes the word unsatisfactory for our purpose. So in my mind, at least, the slogan for our committee is neither research nor experimental projects, but rather *An Inquiring Mind*."<sup>5</sup> Evidently, the chairman would prefer to renounce both terms "experimental" and "research," and substitute "An Inquiring Mind" or its equivalent for the name of this section.

There are obvious dangers in the use of this term. The inquiring mind can ask a multitude of questions, but it unfortunately often depends on others to answer them. Almack<sup>6</sup> gives an interesting example to contrast a form of the inquiring mind with that of scientific method:

"Before science, in the event that information and guidance were wanted, opinions were collected, books and documents were studied, and oracles were consulted, but never were investigations made. A teacher of medieval times was giving a lesson from Aristotle about the horse. To his consternation, he found that the page which told the number of the horse's teeth was missing. 'Alas,' he cried, 'the page is gone; there are no more perfect copies in existence. Now we shall never know how many teeth a horse has.'"

And similarly today, many teachers of music are interested in inquiring about various aspects of music pedagogy, but are satisfied to refer to some generally accepted authorities on the subject without questioning or investigating the validity of the judgments of the authorities whose opinions may not have been substantiated. Some of us believe that the purpose of this section is to encourage the substitution of a sound method of investigation for the activity of that type of the inquiring mind.

There were other examples of differing points of view. The question of who is best qualified to do research is one of them. The expressions of two speakers on our last program may be of interest.

Otto Ortmann says:

"The value of research work depends further upon the equipment of the

<sup>4</sup> Flagg, Marion. "Experimental Projects in Music Education," *Music Educators National Conference Yearbook for 1936*, p. 276.

<sup>5</sup> Ibid.

<sup>6</sup> Almack, John C. *Research and Thesis Writing*, Houghton Mifflin Company, 1930.

research worker. Occasionally, we come across a man who is what we call musical and at the same time analytically-minded; a man who is interested in both the artistic aspects of music and the objective basis which makes the art possible; a man who has training both in the making of music and in psychological and scientific method. Such a man makes the best research worker."

Peter W. Dykema makes the following statement:

"It may well be that this meeting will be looked back upon as marking something of an epoch in the deliberation of this Conference. Possibly we are now witnessing the birth of a wide extension of amateur, homemade experimentation on an extensive scale."<sup>8</sup> Professor Dykema thinks that such effort will be stimulative for significant research.

Another debatable item concerns the nature of research. Will Earhart, as a member of the present Experimental Projects Committee, has expressed his point of view in a committee letter as follows:

"Personally, I am not interested in participating in studies that will collect the factual, the concrete, the objective, the quantitative. I do not deny place and worth to such findings; but I value truths above facts, the mental above the concrete, the subjective rather than the quantitative. Especially for music and education, and especially since we are so advanced now in this fact-finding business and are so abysmally dumb with respect to wise conclusions about it all. It would seem that we expect facts (if we will just go on and gather some more) to interpret themselves, without the necessity of any reflection or any criteria of judgment being brought into play."

But it seems that Dr. Earhart in his statement has overlooked the significance of the most important part of the scientific method; he has mentioned the means to an end in research without giving proper recognition to the important thought processes of research. Objective, quantitative data are necessary tools in formal research, but the conclusions and the manner of thinking in regard to educational problems are of paramount importance. It is the adaptation of research data to practical problems in teaching which constitutes the real values of applied research in music education. Dr. Earhart is right in regretting that so much energy is directed to accumulating facts and quantitative, objective data. But that diversion of energy is regrettable only when nothing of importance is done with the data. He contends, quite properly, that truths are more important than facts; but he does not point out that it is the novice in research who is so concerned merely with the facts that he fails to plan for and complete the final steps in the scientific method. And it seems to me that those who have the ability to derive principles through proper use of the inductive process in scientific investigation are the ones who are most capable of observing the larger relationships, and in turn the most competent to propound the soundest philosophies of music education. But the regrettable situation in music education at present is that one who is capable of making use of the tools of research as a part of his educational background as a music educator and has developed a correlated mode of reasoning is liable to be considered outside the realm of music educators. In reality this ability constitutes but one part of the music educator's equipment.

<sup>7</sup> Ortmann, Otto. "Research and the Conservatory," *Music Educators National Conference Yearbook for 1936*, p. 294.

<sup>8</sup> Dykema, Peter W. "Individual Experimentation and Investigation," *Music Educators National Conference Yearbook for 1936*, p. 301.

Referring again to Dr. Earhart's point of view, we find that curiously, L. Thomas Hopkins, a speaker on our last program, selected a study reported by Dr. Earhart, relative to his creative music activity, especially to point out the inadequacy of the traditional conception of experimentation based upon the atomistic psychology. This procedure, it was indicated, is entirely lacking in determining the organismic needs of the child. In a discourse such as this, it is easy to criticize experimental results of various studies which have been attained in recent years, merely by making suggestions for a different approach, without indicating specifically a practical substitute.

These differences of opinion as to purpose and procedure as outlined in preceding paragraphs may be indicative of some of the underlying causes of the confusion about various aspects of research.

It is not surprising that the committee has given up the idea of sponsoring a program of experimental activity, but has again decided to be a reviewing committee instead of a guiding committee. In fact, I am not aware that the committee has a single project to bring to the attention of the Research Council so that it can "endeavor to assist such research studies from other than Council sources if and when they are referred to it."

It may be well to determine why the committee cannot be a guiding committee. Without intending the least reflection upon anyone's ability as a teacher, let us consider what background the average teacher has for research and what preparation in research methodology is now being given to our music education students. What opportunities for research have they had that will allow them to become a part of a plan that Irving Wolfe feels will be so desirable? He stated at our last meeting, "If research is to be truly effective in charting the way for music education, it will come about through widespread activity by the Conference membership."

First, let us consider what preparation the membership of the Conference has had for research. We must remember that even a well-rounded preparation for music supervision is comparatively a recent accomplishment. There are many active teachers of music in the public schools who could not meet certification requirements if they were retroactive; in fact, many have had little or no formal training in music other than private instruction in applied music or practical experience in ensemble playing. Some have never attended a school of college level, and have not been in touch with subject matter which embodies research principles. Some of our prominent music educators have even had the major part of their training in other fields, and likely some of them can trace their major activity in music today to the fact that years ago they began their teaching of music at a time when music was emerging as a school activity, and their aptitude for this extracurricular subject was an advantage at early developmental stages when the colleges were not preparing teachers for the teaching of music. A consideration of these circumstances indicates that formerly many music teachers had little or no opportunity to prepare themselves for research work even if they had so desired.

And to what extent do we offer training in research methods in our colleges today? Entrance requirements for public school music majors vary decidedly in different institutions. We know that the quantity and quality of courses also vary, sometimes so much that graduates of some institutions cannot meet the entrance requirements of others. Toward the completion of the course of

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\* Wolfe, Irving. "The Music Teacher's Responsibility for Research," *Music Educators National Conference Yearbook for 1936*, p. 289.

study in public school music leading to a Bachelor's degree, students are offered a variety of courses in piano, voice, wood-wind instruments, brass instruments, string instruments, theory, special methods, practice teaching, conducting, history of music, and generally a varying amount of general academic subjects which usually include history and principles of education, general and educational psychology, English, and physical training. Frequently, the offering of these courses is influenced by the policies of the state department of education or by other supervisory bodies. Special methods courses sometimes are determined by the use of state-adopted texts. Therefore, in addition to the vast amount of subject matter to be covered, due in part to an inadequate secondary preparation for a specialized course in music, schools are influenced in their offerings in a number of ways. In many instances, the general viewpoint is narrow, and little opportunity is offered for the study of comparative methods or for investigations of the best teaching materials and procedures. There is not much opportunity in such situations even for the inquiring mind. In the present undergraduate courses as well, little opportunity is offered in preparation for research.

After considering school music courses in colleges whose requirements are varied and far from standardized, it is interesting to note what capabilities are found necessary for successful teaching in the field. If we refer to the Minnesota Occupational Rating Scales,<sup>20</sup> we find some rather amazing information in the divisions relating to public school music teachers. According to this rating scale, on the basis of one to six (one being highest, six lowest), successful music teachers in the grades now need a rating of four in musical talent, a rating of three in abstract intelligence, and a rating of two in social intelligence. A short explanation of these ratings follows: "IV. Musical Talent. Lower professional occupations—require an average amount of musical talent and some technical knowledge—the average professional musician. Example: Player in dance orchestra, music teacher (in grade school)." According to this rating scale, the successful music teacher in the grades now is highest in her social intelligence, not quite so high in her abstract or general intelligence, and least talented in the special work in which she is engaged. The same studies revealed that the high school teachers ordinarily have higher ratings but with about the same relationships, that is, the high school teachers were rated as three in musical talent as compared with four in the grades, and two in both abstract and social intelligence. But in each case, the musical talent was discovered to be the weakest talent.

For the purpose of our discussion, let us consider that these ratings are valid. The successful teacher in the grades or in high school may wish to advance to a better position in a larger community or in a college, but he finds that the Master's degree is desirable for making this advance. Another consideration for further study is the fact that some states demand that a fifth year of work be completed within a certain time limit, or that a number of credits above graduation must be earned in the teacher's field before a permanent certificate is granted. In the latter situations, although the Master's degree is not required, the teacher is nevertheless interested in doing postgraduate study in an institution that will allow credits thus earned to apply toward that degree. For all of these cases, the graduate schools have had to decide whether or not graduate study shall include research and a thesis for an advanced degree. Unfortunately, some of the talents which make teachers successful, such as

<sup>20</sup> Bingham, Walter Van Dyke. *Aptitudes and Aptitude Testing*, Harper and Brothers, 1937, pp. 365-380.

high social intelligence, mentioned above, do not carry much weight in the research field where an independence and depth of thinking are prime requisites. If one believes, as some do, that all study which deserves to be called graduate study necessarily involves research, one must realize that a large percentage of successful and competent teachers of school music do not have the ability to meet such graduate requirements. Many schools have solved the problem by doing away with the thesis, justifying their action on the ground that certain key courses in the major subjects together with other desirable courses in theory and applied music do not allow time in a one year's course for worthwhile study, because the schedule cannot include a preparation in research techniques basically necessary to pursue a research problem. The difficulty with such organization is that the graduate school tends to become to a large extent a place where graduate students, often from smaller colleges, fill in the gaps of an inadequate undergraduate training by taking courses for graduate credit which in reality include material which should have been mastered in a good undergraduate course. In some large graduate schools, it is possible to secure credit toward the Master's degree in music education for such diverse activities as swimming, hygiene, æsthetics, economics, and class lessons on piccolo, string bass, and bassoon.

If, on the other hand, you believe that graduate study in music education should meet corresponding research requirements of graduate study in other fields, graduate candidates must be selected with care. If the school has very high musical requirements, consideration must be given both to an excellent musical preparation and to a high general scholastic attainment. The student transferring to a school such as this will, in many cases, find it necessary to spend more than one year for the completion of a graduate course with a Master's thesis. In the music education department of the Eastman School of Music, a large percentage plan to take two years for the degree, and in that time they not only can do the advanced courses in music education intended to prepare them for the work that they will do later, but also, if they wish, they may take certain courses in the undergraduate division, without graduate credit. In addition, the graduate student is given an opportunity to acquire a background for research through mastering materials used in research, and through his studies he is inspired in his own activity by a thorough understanding of investigations under way in his particular and special field. His final results need not be so extensive or so profound, but he will need to demonstrate to an examining committee composed of representatives of other departments of the school and of the university that he is in command of techniques by which knowledge is tested and further progress is made.

In my opinion, serious research in music education will have to be done by those who are interested in it and who have the necessary background for it. It is so easy to ask, as was done at our last meeting, how many would be willing to assist in coöperative research, for example, in the field of sight reading. But to get even a group of trained investigators with diverse interests and backgrounds to take part in group experiments is very difficult, especially when one considers that most of these workers have little time for their own research after their teaching and administrative duties are done. And to extend the invitation to all who are interested in collaborating could only mean chaos. This does not mean, of course, that there is no place for investigations of individual problems, especially those which are peculiar to the teaching needs in particular school situations. Undoubtedly much good can come from empirical studies of problems in the classroom, and the progressive teacher



should be alert to make such studies. But this type of investigation should not be confused with research of a broader and more comprehensive nature involving investigations which contribute to educational science, and thus affect many others.

In schools where research is not required, possibly one of the most productive sources for stimulating an interest in research and an appreciation of it could come by adding courses at both the graduate and undergraduate levels which would have as a basic requirement an understanding of the methodology of research. The training thus furnished should cover fundamental aspects of experimental, normative, and historical research and should provide a background that would not only allow a critical and analytical evaluation of research studies as they appear, but would also give the necessary ability to test the worth of general writings on music education. If this were accomplished, the findings of research could more likely be adapted to intelligent teaching. However, some difficulty would be encountered at the present time in finding enough teachers in music education qualified to give such courses. It has been necessary in many schools for students to rely on the departments of education and psychology for this instruction. But rather than depend on formal courses in these departments, I feel that the work can be offered more effectively and in less time in the music department by selecting those parts of the work which will be of special value to students of music education. A knowledge of procedure, nomenclature, and methodology thus gained will promote an acquaintance with the processes of scientific thought, especially when it is used in a practical way as a means of reviewing the scientific literature in music education and related fields. Through this experience, an ability in critical and analytical evaluation is gained which is helpful not only directly in this work but also in other correlative general educational activities.

The teacher's ability to interpret research will govern its application in teaching, for the results of research, no matter how well it is done, will be valueless unless it is adapted to the teaching situation through the medium of the teacher. If properly prepared, the teacher will find, in the researches that others have made, such assistance as the research worker wished to give. But the teacher who is not equipped for an understanding of such reports cannot utilize directly new findings as they appear, and, therefore, cannot assist in the development of this important part of the work. Members of this Conference who wish to be of service to progressive and enlightened teaching can be of decided influence in securing instructional advantages in research methods for students of music education in the colleges of this country. To do this will support one of the most significant and encouraging actions of this Conference if they adopt the proposed report of the Resolution Committee at the business meeting this week.<sup>21</sup>

It seems that this section can best serve the Conference by planning its programs and activities with a view to making the results of applied research available to the teacher. Pure research in music and in subjects related to it, which has no immediate bearing on the teacher's problems, has its proper place in various psychological and general educational journals. The *Psychological Abstracts* reported over sixty published studies of this kind in 1937. And incidentally, in my opinion, little time should be reserved for demonstrations in a section devoted to research, even though they may be interesting. The

<sup>21</sup> Reference is made especially to Section IV of the report of the Resolutions Committee which was adopted at the biennial business meeting of the Conference, March 30, 1938, and which appears in full elsewhere in this volume.

two examples, which we had on our last program, were enjoyable, but there is no record of them for reference in our YEARBOOK, and it is through this source that important studies can be presented to the entire membership of the Conference and to others who may be interested.

And so it seems to me that this section can serve the Conference to best advantage by reviewing significant research work in music education, and by providing an opportunity for the presentation of reports of such research and related discussions at sectional meetings, particularly stressing and encouraging studies which can be of most practical value for the teaching of music.

# POSSIBILITIES AND PITFALLS OF EDUCATIONAL RESEARCH

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IN THEORY, the case for educational research is unassailable. We want to improve learning and teaching. To do so we must understand the factors which render learning and teaching situations effective or ineffective. We cannot be satisfied with mere guess or opinion. We want to get at the real causes. There is only one way to do this—the way of successful scientific workers everywhere. We must bring about a situation in which all conditions save the one we are investigating are held constant. Only so can we be sure of its precise influence. Such in brief is the nature of research.

In the abstract, the proposition sounds extremely convincing. But the actual picture presented by educational research since 1910, the year when the *Journal of Educational Psychology* began publication, can only be described as extremely disappointing. Tens of thousands of studies, representing hundreds of thousands of hours of toil, have appeared. But the practical results achieved have been in no way commensurate with the effort expended. There have been a few brilliant successes—for instance in connection with elementary reading, elementary arithmetic, and English grammar. But also there has been an enormous amount of failure and wasted time. Since we are interested in promoting research in the relatively virgin field of music education, and since the best means of convincing our colleagues that research is worth while is to achieve assured and serviceable results, it seems well worth while to inquire into the reasons for success and failure in similar efforts elsewhere.

The thesis which I wish to present this morning is that by far the most prolific cause of failure and disappointment in educational research is lack of effective coördination. The effective coördination of research means its direction and control in terms of a significant and well-considered hypothesis. Without a *good hypothesis* we cannot have good research. All that we have is fact finding. And fact finding, no matter how complicated and impressive the techniques we employ, is not good research in its own right and for its own sake. The literature of education teems with warnings of the futility of fact finding for its own sake; and if we have any concern for the cause of research in our own field, we should most assuredly give heed to those warnings. Let me cite a few instances.

One of the most active controversies among the teachers of chemistry has been the relative value of the individual laboratory assignment as compared with the lecture demonstration method. The question set up was whether or not showing pupils an experiment and explaining it to them gives results commensurate with those yielded by the much more expensive procedure of having each one of them perform the experiment for himself. This looks like a very definite and tangible problem indeed, and one would think that a certain and definite answer could be secured. All one can say is that the best efforts of some of the ablest workers in the field, displayed in some fifty pieces of published research, have not given an assured answer. What was the reason? Sheer lack of coördination. Each research worker attacked the problem in his own way, using whatever tests and learning materials he happened to fancy. There was no agreement at all on the values for which one should look when these two methods were employed, or on how to tell

whether such values were being achieved. The outcome is a mass of specific facts which refuse to come together. After going through all these studies hoping for illumination, one has on one's hands a bewildering chaos of disparate data; and about all the advice one can give the practical teacher, who would like to know what is best to do, is that it all depends on how the two methods are used. Surely a disappointing gleaning from an ambitious sequence of allegedly scientific investigation!

Exactly the same thing has happened in the social sciences. A whole series of investigations have been made to find out whether the textbook-recitation method, or the unit plan, or the project method give the best results in the way of learning. Again we have what seems a good and tangible question. But once again there is the same weakness. Everyone attacks the problem in his own way. The workers proceed not like scientists but like *prima donnas*, each with his own little test, each with his own little trick, no one apparently caring what anyone else has done or coördinating his effort with that of anyone else. We have absolutely no trace of a coördinated advance in attacking a broad central problem and in refining and re-defining a significant and feasible hypothesis understood in common. The result, to speak with frank brutality, is that the work might just as well have never been done.

Or consider the case of homogeneous grouping. All through the 1920's, and indeed earlier, work kept coming out dealing with procedures for homogeneous grouping. Some of it had a formidably scientific appearance, for it contained masses of statistical rhetoric calculated to scare the simple. But its scientific naïveté was amazing. For it never raised what was obviously the central question: Does homogeneous grouping result in better learning? About the end of the decade, after prodigious efforts had been put forth, this question was at last effectively raised. And then it appeared that there was almost no evidence for the beneficial effect upon learning of homogeneous grouping. Young people seemed to learn just about as well in heterogeneous as in homogeneous groups, and again the conclusion was that everything depends on how the method is used and what happens after the grouping is done. Why such a question was not raised in the first instance, and why investigative effort was not concentrated from the start upon the relationship of various types of grouping to learning is certainly a mystery. The fact is that it was not. Research simply went ahead without any guiding hypothesis, or at least with a very naïve and childish one. And once more the result was enormous waste of time.

Another example, which would be ludicrous if it were not so lamentable, of what happens to research in the absence of an effective guiding hypothesis, is furnished by the celebrated dispute about the transfer of training. About 170 studies have been published on this subject, and they are still coming out. But until 1927, virtually every study that was published reached the conclusion that there was very little transfer, and simply stopped short at that point. So it has become almost an article of faith in many people's minds that learning does not transfer and that this has been scientifically proved. The proposition is preposterous on the face of it. Everyone who learns anything at all learns it in the hope and expectation that it will transfer. What the research was actually proving was that many learning and teaching situations in school are so very defective that they impede the normal sequence of mental functioning. The point was brought out in 1906 by Scholkow and Judd—in what we now consider the dark ages of educational science. But

no one took any notice. And only recently has attention begun to center upon the true issue—the causes of transfer and of the lack of transfer. Once again, enormous effort has been wasted by absence of orientation.

Perhaps the most interesting example of the kind of thing about which I am talking has been furnished by the teachers of modern foreign languages. The Modern Language Study is probably the most ambitious research job ever put through in a special subject field. It consists of seventeen volumes of monographic material, financed on an adequate scale and worked up by the best experts in the country. Surely, one would say, we might here find a model of educational investigation; and if the Music Educators National Conference had any such achievement to its credit we would not hear much about the absence of research in our area. But here is the point of the story. One of the studies of the series, consisting of a formidable monograph which has the well-known scientific characteristic of being extremely hard to read, deals with what is known as the extensive reading method. The argument for extensive reading was developed in the most elaborate manner, with the employment of the most advanced techniques, and the unwary reader might well suppose that the case was forever closed. Hardly was it off the press, however, when eighty-seven leading members of the Modern Language Association published a statement repudiating it, in effect, on the ground that it was propaganda for a special interest. (Much the same fate, by the way, befell the earlier Classical Investigation.) In the judgment of the signatories of the protest, the work was not scientific at all in spite of its paraphernalia of research, because instead of investigating and refining a hypothesis, it set out to prove a set of preconceived opinions.

As soon as we have a good hypothesis, however, educational research becomes fruitful, for the reason that it conforms to the basic requirement of the scientific method. And also it becomes well coördinated. The various studies come together into an intelligible picture, and instead of yielding a mere proliferation of more or less meaningless facts, they give us a steadily advancing insight. This is well illustrated in the work that has been done on elementary reading. The hypothesis set up was that the difference between good and poor reading turns on the different kinds of eye movements made by the reader. A lengthy series of investigations were carried on, the best known of which were done at the University of Chicago, to refine this hypothesis and reduce it to quantitative terms. These studies all fitted together, not merely because they were done largely under common direction, but because they dealt systematically with various aspects of the same problem, broadly conceived. A real understanding of the nature of eye movement in good and poor reading emerged, and the result was a very important improvement in the teaching practices of the elementary school. But the work had a certain definite limitation, which is also very instructive. It proved very helpful at the elementary level. The rate of learning to read up to about the sixth grade was much accelerated. But beyond that there seemed no benefit at all. The business of learning to read in the secondary school remained quite inefficient. So we find that the learning curves show a rapid rise to about the sixth grade, and then a long plateau with a subsequent rise occurring only about the second year in college. Why has this been the case? The reason seems to be that the basic hypothesis applies admirably to elementary reading, where the learner must make his primary adjustment to the printed page. But when we come to the much more complex and differentiated reading skills demanded of the high school student, factors other

than eye movement become prepotent. So procedures based chiefly on the idea of producing better eye movement are very helpful at the elementary level, but comparatively valueless at more advanced levels. The practical utility of the research is rigidly limited by its underlying hypothesis.

A very pretty illustration of what coördinated research means has recently been afforded in connection with the teaching of mathematics, albeit on a small scale. Raleigh Schorling, a distinguished expert in the field, derived a set of aims for junior high school mathematics which attracted wide attention. Among them he identified sixty-three mathematical concepts which ought to be mastered during the junior high school period. A few years later Butler, another worker, undertook to discover the extent to which junior high school students actually master these concepts. It was the work of one man, presumably without important financial backing, and so it has its limitations. But it gives us, within those limitations, a very illuminating picture of the efficiency and defects of junior high school instruction in mathematics. And it paves the way for further investigations. It is a far more significant job than the crude and ill-considered comparisons between this and that method of teaching, for the reason that it is based upon an intelligent hypothesis. It makes a real contribution in the way of valuable knowledge—the kind of knowledge a teacher needs if he wishes to improve his work. And you will notice that Butler's study and Schorling's study come into coördination because they are both concerned with a significant assumption—the assumption that these are the concepts which the junior high school student should be expected to learn.

There is a further moral which I wish to draw from this last illustration. The quantitative method itself absolutely depends upon the hypothesis which underlies it and determines its application. Butler's research was made possible by Schorling's preliminary analysis. The excellence and fruitfulness of the research depended not primarily upon the excellence of the quantitative techniques applied, but upon the excellence of the analysis which showed where and how to apply them. This is a type case of what is always necessary.

We sometimes hear debates as to whether such and such a procedure is or is not research, whether it is or is not "scientific." To me, at least, they often seem rather futile and even misleading. Let us admit that our ultimate aim must be to reduce a given situation completely to quantitative terms and to control all its variables. Perhaps we might call work of this kind *primary* research. But the whole history of science clearly warns us that to reduce a situation completely to quantitative terms, which is the essential preliminary for its quantitative analysis, is exceedingly difficult and takes enormous labor and much time and thought. A tremendous amount of preliminary spade work has to be done, which is absolutely necessary whether we call it research or not. The primary research worker is like a soldier in a front-line trench. In order to do anything effective he must have behind him a very extensive and elaborate organization of services. Otherwise he fails. Educational research is full of instances, of which I have mentioned a few, where workers have attempted to apply quantitative techniques to situations without adequate preliminary analysis—without well-considered hypotheses. The outcome is always failure and disappointment. Instead of insight into true causes, such work yields only meaningless facts. It is not practically helpful because it is scientifically unsound.

What then does all this mean for research in music education? We wish to organize a program which will convince our colleagues and avoid the errors

of the past. Since we have an almost virgin field, this should be possible. What we need above all else is good insights and the emergence of clear and useful working hypotheses. Without these we shall surely fail, just as others have failed. For this reason I would advocate the utmost hospitality to any and every possible source of enlightenment. We should, I strongly believe, be hospitable to all methods and wedded to none. Case study methods, psychiatric methods, the techniques of the social psychologists, *ausage* methods and the taking of protocols, questionnaire methods, studies of overt behavior, group-testing techniques, all can be fruitful sources of what we need more than anything else—that is, constructive and clear ideas. At our present stage I do not see how we can expect a great deal of primary research, where situations are reduced completely to quantitative terms and all variables completely controlled, simply because we do not understand our situations well enough to analyze them by quantitative techniques. We must not hastily expect to *prove* a great deal. As a matter of fact the number of things which psychology as a whole has managed to prove is not large. The history of psychology is littered with the wrecks of theories once supposed to be demonstrated beyond a doubt. It was once “proved” that transfer does not take place; and now study after study appears demonstrating extensive transfer. It was once “proved” that the I.Q. was invariant; and now Wellman and Stoddard report changes of eighty points in I.Q. ratings due to environmental circumstance. Let us avoid such errors, which not only waste time, but lead the layman to doubt the efficacy of research itself. We can do so by being careful about our groundwork, and maintaining a tentative attitude. We can do so by inaugurating a coördinated program, in which each worker’s findings contribute to advancing insight rather than to the already enormous pile of dead facts.

# EXPERIMENTAL PROBLEMS IN MUSIC LISTENING

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SINCE I am to treat here of the experimental problem in the art of music, I feel it to be not only appropriate, but advisable, to open with a few remarks concerning the relation of science to art.

Art means doing, science means knowing. But art means more than doing, since all doing is not artistic, and science means more than knowing, since all knowing is not scientific. Hence, art is doing of a unique sort, and science is knowing of a unique sort. Now, there is knowing by doing, and there is doing by knowing. The difference between the two is this: if the knowing is only the result of doing there is no evidence that either the knowing or the doing is sound. The person who only knows because he does, cannot know whether what he is doing is worth doing, or whether the way he is doing is also the best way of doing it. And it is here that science comes to the rescue; for scientific method is no more than a procedure for obtaining knowledge in which we can place a high degree of confidence because of its verifiability. It is, therefore, only when we talk scientifically that we really can know what it is we are talking about, because we can produce factual evidence for our conclusions. Science does not defend, attack, dictate, or plead. It seeks to know. And if knowledge by search contradicts knowledge by practice, it is the part of wisdom to place confidence in the former. In other words, knowledge by practice is not necessarily wrong nor necessarily right. Whether it is the one or the other, only scientific method can determine; and scientific method means experimentation. A scientific product is an idea, while an artistic product is an object. Consequently, a scientific approach to art simply means a search for a reliable idea, for dependable knowledge, regarding the nature of the art object, the nature of the artistic activity, and the nature of the art experience.

Since science means doing in the light of dependable knowing, the scientific problem of education in music listening reduces itself to the following questions:

(1) What constitutes musical hearing of music? This problem arises from the fact that the varieties of responses to music are many, and that all of them cannot possibly possess musical value. The answer must be sought in data from the nature of æsthetic experience, from musical literature, and from research.

(2) What is the basis for musical hearing of music? The answer to this question must be based on strictly experimental data or its value is nil. Here one ounce of fact is worth tons of speculation or argument. Without a scientific answer to this question every so-called course in musical appreciation is a stab in the dark, much more liable to miss than to hit its mark.

(3) What are the ways and the means for education in musical hearing of music? Once we know where we are headed and why, the best way of getting there becomes a comparatively simple problem, in that we have a standard for the critical evaluation of the possible means to an end.

I want to discuss briefly the scientific status of each of these three problems in music education.

The problem regarding the nature of the musical hearing of music, or what may be called the æsthetic response to music as music, is fairly well settled. A study of the literature on the varieties of musical experience indicates quite clearly that music is heard either intrinsically or extrinsically. In intrinsic hearing the response is predominantly, even if not exclusively, auditory, best



described in the words of Walter Pater as a response to "that essential music, which presents no words, no matter of sentiment or thought separable from the special form in which it is conveyed to us." More directly put, it is the experiencing of music as music, in which there is no meaning of the music other than tonal meaning. In extrinsic hearing, music is not heard so much as it is overheard as an accompaniment or background to nonauditory experiences. In other words, in extrinsic hearing, if the music has a meaning at all, that meaning is not in the music but in some train of ideas or images stimulated by the music. The musical worth of these two ways of hearing music has been investigated on the basis of three criteria, namely, the nature of the æsthetic experience, reports from persons of high musical standing as to the nature of their musical experiences, and data from several experimental investigations. Each of these three criteria check the intrinsic response to music as constituting the musical hearing of music, that is, as being the æsthetic response to a musical composition. There is no need for me to discuss this point here any further, nor to indicate its bearing on education in music listening, since I have dealt with both in detail in numerous publications.

The second problem, that regarding the basis for the musical hearing of music, or why it is that some hear music musically and others unmusically, is virgin soil and fertile ground for investigation. That this problem is also the crucial one for education in music listening is obvious, since no method of procedure not based upon a scientific answer to this question can have any soundness.

I want to suggest here a platform for a program of research on this problem. My platform is a hypothesis, a hunch, as to what operates at the bottom in musical hearing of music, prompted by the conclusions from the nature of æsthetic experience and the nature of musical hearing of music. The hunch is this: since æsthetic experience is experience of form become significant as form, and since a form is an organized whole built out of sensory elements, it would seem that the degree to which a form can become significant as such will depend upon the degree of one's sensitivity to the component elements of that form. Conversely, when a form cannot become meaningful in itself because of insufficient sensitivity to its components, it can become meaningful only, if it is to have any meaning at all, in terms other than itself. Here, then, we have the intrinsic and extrinsic responses to a situation, the extrinsic arising from insufficient sensitivity to the intrinsic. Applied to music this means that since a melody is a form composed of the sensory elements of pitch, loudness, timbre, duration, and their coördinations, the musical hearing of music will depend on a high degree of susceptibility to these elements as they function in melody and harmony.

Let me attempt to clarify this vital matter by reference to the nature of the development of experience as pictured by current psychology. A simple illustration of the painter at work will tell the story. He does not begin with the details of the object he is painting, but with a general outline, that is, the whole, which he then proceeds to fill out with its detail. At first, then, as a general outline, his painting may be any one of a certain class of objects. But as he adds detail after detail it becomes more and more some one thing as differentiated from others of its own kind, and significant as such. This holds for the genesis and growth of all experience. It begins as a vague whole which becomes increasingly definite as its details become more distinct. Whatever a thing is, it is that by virtue of the parts that compose it. But the parts must be experienced as an organization, or they present but a collection of disjointed

stuff, and, hence, are meaningless. Clarity of detail is thus the condition for clarity of object, the clearer the detail the more unique the object, and, therefore, the more meaningful in itself. Since the clarity of detail makes for the distinctiveness of the whole, and since we know that significant individual differences in sensory sensitivity and discrimination exist, it sounds plausible to conclude that, because of the way experience develops, the degree of æsthetic susceptibility to any realm is a function of degree of responsiveness to the sensuous material of that realm.

Now the above is pure hypothesis, suggested by the nature of æsthetic experience as experience of form, and confirmed by the nature of the development of experience in general. In addition, its plausibility is strengthened by the fact that it seems to answer adequately questions like the following: Why popular music is popular; why program music is considered a lower form of music than absolute music; why vocal music is generally preferred to instrumental music; why the development of the art of music proceeded from a state of servitude to independence; why program notes annoy some to the extent that they will not read them, while they are consumed eagerly by others; why some persons say that the only time they like music to which they are listening is when they do not hear it; why children below a certain age do not respond æsthetically to either melody or harmony.

If we take any piece of popular music, whether the popularity be ephemeral or more lasting as that of popular classics, and study its predominant trait, we would find, I believe, that it is either tuneful, that is obvious as a form, or sentimental, or humorous, or markedly rhythmical, or picturesque, or dramatic, or astonishing. Everyone of these is characteristic of the response to music of children before they attain the æsthetic stage in their mental development, as shown by a number of research studies. The only one of these sources of popularity that has any musical value—all the others being nonmusical or extrinsic—is obviousness of form or tunefulness, and this means that it is music that demands a minimum of sensitivity to the elements of musical structure. Popular music is, therefore, popular because it is least musical, in that the music is either trite, or incidental to nonmusical matters. It is noteworthy in this connection that every attempt made to make so-called classical music popular takes one of three forms: the music is either simplified to make it tuneful, or it is jazzed up, or it is given a literal interpretation. All these are further indications of what it is that makes popular music popular. To make artistic music popular its musical value must be reduced or entirely eliminated. A good many courses in musical appreciation do just this.

The secondary position occupied by program music in musical art, and its preference by the majority of persons over absolute music, is a second point in favor of the hypothesis regarding the basis of musical hearing of music. It can hardly be doubted but that the composer who sets out to tell a story in music is writing music, and not a story. And it is even more certain that if a piece of program music has musical worth it is not due to its program. The literal interpretation of a musical composition is either fanciful, trite, or ludicrous. With the composer, program music is essentially a stunt, but the great composer transcends his own purpose, so that his music is essentially music. But for the person who cannot grasp the music as music, the stated program is a lifesaver. He has an excuse for listening. He can impose meaning upon that which in itself would have no meaning. Without the story he could only be bored, or divert his attention elsewhere. This is the reason why some people report that in listening to certain kinds of music they enjoy it only when they do not hear

it. And they do not hear it because they do not have the auditory equipment to receive it. To most of us an account of the relativity theory in physics would be so much gibberish, and if we had to listen to it we would either yawn or think of something else. And this would happen not so much because our training in physics and mathematics was insufficient, but mainly because the ideas involved are beyond our mental grasp. Program music is preferred over absolute music precisely because it makes no mental demands upon those who do not have it to give. And for this reason it is also considered a lower form of musical art. Here we have the case, then, where music that is not essentially musical, is also looked upon as being lesser music.

In this connection it is also significant that program notes, which can only deal with extrinsic matters, are deplored by some persons and welcomed by others. And I would hazard the guess that an investigation would show the superior musical susceptibility of the former to the latter. Data from investigations on the musical growth of children indicate quite clearly that before the age when responsiveness to the melodic and harmonic bases of music has reached maturity, their interest in music is predominantly extrinsic. We also find that the evolution of musical art was from an extrinsic to an intrinsic value, that is, from its beginning considered a social utility to its acceptance as an independent activity. It is also probable that vocal music is preferred by the majority over instrumental, and that this is due to the fact that vocal music is more tuneful, and that the tune is prized mainly as an embellishment of the words.

The above remarks have no value other than as loud thinking about a hypothesis that cries out for testing. The method for testing it is simple and direct. All that is needed is a sufficient amount of data on the relationship between the musical hearing of music and sensitivity to the details of musical form. If it is found that those who hear music musically also rank high in tests on musical sensitivity, and extrinsic listeners rank low, the case for the hypothesis is substantiated. To make clear what I mean, I want to cite an experiment along this line made some years ago at my suggestion. Several youngsters were given musical sensitivity tests after the nature of their musical response was ascertained. The results showed that the intrinsic listeners had a consistently higher combined score in the tests than the extrinsic listeners. To cite but two cases, one girl wrote:

"Symphony music gives the greatest enjoyment. I like to taste the tone of the instruments. Military music may make me feel like marking time with my hands and feet, but when it is gone it's gone. Popular music should be used when the listeners are mediocre because if they talk it does not make any difference, whereas if it is good music you want to murder them. Music that I like seems to make me swell up inside. I do not remember where I am, or that anyone is beside me; when it is over I just pray that they will not expect me to talk because I want to sit and think about what has happened. Sometimes in listening I am relaxed, often I become tense, sit on the edge of the seat, and my hands perspire. No, decidedly; stories are not needed, just the music and what it *leaves* in me."

This is a marked case of an intrinsic response, and her test score was 94. Another wrote:

"Give me stories, costume, catchy tunes and I can last just as long as I have to. I would rather listen to musical comedy sung out of tune than to the best symphony that has no meaning. My grandfather is very musical and

has exposed me to the very best music all my life, hoping that it would 'take'; he has also spent long earnest hours training me how to listen. If it is hard on him, it's harder on me; I would much prefer going to a swimming meet."

Here is an extrinsic listener, and her score was 46.

The data in this experiment are very meager, and I am suspicious of the results. They are too good. Only further research can tell the story, and it is a story much worth the telling, whichever way the data might point.

If the hypothesis is confirmed, it will serve as a valid criterion for a critical evaluation of present procedures and point to a clear-cut objective and methodology in education for music listening. I wish to discuss these two points very briefly.

Present courses in musical appreciation are of three kinds: (1) those that stress structural analysis; (2) those that use literary interpretation; and (3) those in which pupils just listen. The first and second types of procedure violate the nature of the growth of experience and the nature of the aesthetic response, and the third is ruled out by the hypothesis.

Structural analysis puts the cart before the horse, in that experience does not begin with parts that are then built into wholes, but, as indicated previously, starts out with an organized whole, a form, which grows in clarity as its parts come to the fore with increasing acquaintance. In other words, every form has a structure, but the structure is so much rubbish without the form, and he who does not grasp the whole initially will not do so by having its parts pointed out to him. If the whole starts out as significant, its significance will increase as the parts grow in clarity, since the parts derive their significance from the whole of which they are parts. Furthermore, a significant whole creates a desire for closer intimacy with it, this leading to a desire for closer acquaintance with its parts, each part then reflecting the whole and being as significant as the whole.

The sin committed against the spirit of the aesthetic in general, and the aesthetic in music, in particular, by the method of literal interpretation, is obvious. Not only does the procedure stress the extrinsic by reducing music to a stimulus for nonmusical experiences, but, what is perhaps worse, it is a menace to all those pupils who have in them the power of developing into musical hearers of music. The method of just listening is neither fish, flesh, nor fowl. It is a method of despair. It is a dodge, an evasion of responsibility. By telling children just to listen it evades the crucial question: Listen to what, with what, and for what, or perhaps, what for? It is similar to instructing people just to think. What should they think about, why, and what with?

The hypothesis I have proposed, if found to be correct, would eliminate the difficulties I have just mentioned by pointing to a simple objective for education in music listening as well as to a direct procedure for its attainment. If it is true that the basis for musical hearing of music is degree of sensitivity to the structural material of music then the following points are clear:

(1) That since such sensitivity is inborn, and that since there exist significant individual differences in such sensitivity, it follows that the objective of education in music listening can be none other than that of providing an opportunity for each individual to develop to the fullest degree whatever susceptibility for musical reception he possesses.

(2) That it is folly to attempt to bring all persons up to the same level

of musical responsiveness, since such an effort can only lead either to a degradation of music or to a distortion of musical taste.

(3) That there are degrees of aesthetic response to music, and that there are necessarily persons for whom musical hearing of music is an impossibility. This simply means that good music is music that one's system can digest, and that for some persons this means music that is least musical either by its obviousness or its extraneousness.

(4) That the stated objective can be attained by doing, and not by telling. This simply means that it is absurd to tell a person how sensitive he should be, ought to be, or must be, or what music he should, ought, or must like, but that he should be provided with adequate exercise material through which his musical stature can attain full growth. Such exercises must consist of the details of musical form. It is not instruction in what such detail is, but exercise in that detail.

What I have said throughout this discussion I can summarize in the following statements:

(1) The musical person is he who hears music in a predominantly musical way, and the unmusical person is he who hears it in a predominantly unmusical way. There are degrees of both musical and unmusical hearing of music.

(2) It is very probable that the basis for these degrees is degree of susceptibility to the details of musical form, and this is an inborn factor.

(3) If the above is true, the aim of education in music listening can be none other than the development of individual susceptibility to musical receptiveness.

(4) This objective can be accomplished only by exercise in the details of musical form.

Every one of these statements is a hypothesis calling for scientific investigation, and nothing but scientific investigation can give an answer that has any degree of reliability.

# EDUCATIONAL OUTCOMES OF INSTRUCTION IN MUSIC

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## EVALUATION IN THE EIGHT YEAR STUDY

FOR THE past three years I have been helping teachers of music and the other arts in thirty secondary schools to evaluate the educational outcomes of their work. Two hundred and eighty colleges have agreed to accept eight successive graduating classes from these thirty schools on the basis of their high school records, without the usual course requirements and examinations, leaving these schools free to plan their own programs in the light of what they know about the needs and interests of their own pupils. Although this study is being conducted under the auspices of the Progressive Education Association, it is not restricted to what we commonly think of as "progressive" schools. These schools are a representative cross section of American secondary schools which are faced with the problem of how to educate pupils in spite of college requirements. They range in educational policy from the most conservative to the most progressive. About half are public and half are private schools. They include boarding schools, day schools, poor schools, rich schools, and schools in every part of the country from Boston to Los Angeles.

What I have to say, therefore, should apply to secondary education generally throughout the country, and not merely to the experimental fringe of rich private schools working under exceptionally favored conditions. The first two graduating classes under the terms of this experiment are now in college. While it is too early to draw any general conclusions from the results, we find nothing to indicate that these pupils have suffered from their experience, even though they bore the brunt of our early experimentation. Their marks are slightly better than those of equally good students from standard college preparatory programs, and their study habits, cultural interests, and social attitudes seem to be superior.

One of the original purposes of this study was to permit the arts, which had been crowded out of the program by college requirements, to assume their proper role in the education of adolescents. One of the gravest problems facing art education today is that the majority of our pupils have no contact with any of the arts during the senior high school that is deep enough or long enough to make any observable difference in their daily living. We find, for example, that pupils spend on the average from six per cent to ten per cent of their time in senior high school in all the arts put together, as against from twelve per cent to twenty per cent in foreign languages. By and large, we are reaching only the gifted, the specially interested, and the academically maladjusted pupils. Even in schools which are proud of their work in the arts, we usually find that this pride is based on the attainments of the gifted few. We have no program in the arts for the majority of our pupils in senior high schools today.

In our Eight Year Study, we believed at one time that this condition would clear up as soon as our pupils were released from college entrance requirements and examinations. Nothing of the sort happened. Under present conditions pupils will not elect work in the arts in the senior high school on anything like a school-wide basis. We have now stopped waiting for this situation to take care of itself and have embarked on a positive program to

discover the art needs and interests of these pupils and see to it that something is done about them in our "core programs" where it will reach all pupils—not merely the handful who elect courses in the arts.

This is the larger purpose of our evaluation of the educational outcomes of instruction in music. We want to study the development not only of pupils who elect music, but of all pupils in our schools to find out where they need our help and to check up on the results of that help when it is given. We feel a responsibility for the musical development of every child in our school systems, and we have found that we can study that development best through a comprehensive, school-wide evaluation program. What this involves will become clearer as we proceed.

Thus far the teachers of all the arts, including music, in our thirty schools have worked together on interschool committees to build up their share of this comprehensive evaluation program. It is nowhere near complete; I can only report how far we have gone. We have centered our efforts around three major objectives of work in the arts:

(1) *Sensitivity to beauty (appreciation)*, including interests: habitual practice and enjoyment of the arts; desirable attitudes toward the arts; understanding of art concepts and values; discrimination or taste.

(2) *The creative process, and its results* in the discovery and clarification of new meanings in nature and in art; the development of individuality and independence; skill in a medium of expression.

(3) *Emotional adjustment, resulting from* the release of tensions; the development of poise, self-confidence, and self-respect; good work habits or character traits associated with artistic, creative endeavor.

Our present program of evaluation is most nearly complete in the area of appreciations. We begin with a general interest questionnaire, listing three hundred activities which children most commonly carry on as interests in school and at home, including about one hundred items revealing interests in the various arts. This questionnaire has been more successful than we ever anticipated in discovering the fields or areas in which youngsters are especially interested, and in which they would like more opportunity to pursue these interests. I have been particularly happy about the results, for they have generally shown wider and deeper interests in the arts than in any other field of the curriculum, even on the part of pupils whose programs do not include any further work in the arts. Getting such data in statistical form is good ammunition for our cause. Administrators are peculiarly sensitive to figures, while they tend to reject anything we say about children's neglected art interests as wishful thinking. On the basis of these statistics several of our schools have already made more extensive provision for work in the arts.

We have several other instruments for studying the development of interests. One is a radio check list, which includes a sampling of all types of programs broadcast over the national networks, and on which pupils are asked to indicate the programs they listen to regularly, the ones they listen to occasionally, and how much they like them. This instrument usually reveals a significant difference in musical taste between pupils who keep up their contacts with music in high school and those who drop them. Another instrument is a similar check list for attendance at movies. A third is an analysis of each youngster's free reading, which also reveals interests in the arts, although not as clearly as the others; for not very many pupils of this age care much for reading about the arts or artists. A fourth device is an interest diary in which

pupils write out the various things they would like to do, to be, to have, or to know, what they plan to do about them, and then at regular intervals what they have done about these interests or purposes and what problems or difficulties they have encountered. This device works well only if counselors take it seriously and really help their pupils in clarifying and extending their interests, and then in pursuing them. Once an area of active interest is located, as in music, we have special questionnaires in each field to probe deeper and find out just what the youngster likes and dislikes in this field, what he knows about it, what he has done about it, and so on.

Another element in appreciation is understanding. To get at the kind of understanding we have in mind, we are just now developing a promising little exercise in which we first gather the comments of hundreds of children about a set of pictures and phonograph records. Then we select comments which, in our combined judgment, indicate real appreciation, and some which go wrong, or miss the point, in an interesting variety of ways. Next we submit these comments to children and, as they look at these pictures or listen to these phonograph records, we ask them to indicate whether they agree, disagree, or are neutral. They may also qualify these statements in any way they please, and add other statements of their own. In its preliminary forms, this exercise has given us considerable insight into what pupils think and feel about pictures and music.

Our teachers have worked out several other instruments or techniques for studying the development of various aspects of appreciation, but these may be enough to indicate the kind of thing they are doing. In studying the creative process, however, and what it can do for children, we have not gone very far. We would have given up long ago if it were not that all of us feel we have something here which is really important in education. We believe that the definition and evaluation of the creative process will have just as significant and far-reaching effects upon education as Dewey's analysis of scientific method in his book, *How We Think*. The two have many elements in common; in fact, we are likely to fall back upon existing analyses of scientific method, find all the analogies between it and the creative process, and conclude too easily that they are one and the same thing. While they undoubtedly parallel one another very closely, the really fruitful inquiry will be to find the significant differences which give unique value to each. The creative discipline and the scientific discipline produce different kinds of people, to judge by their adult representatives, and it will be extremely important for education to discover just what effects upon mental processes each discipline may be expected to produce.

We distinguish three phases of the creative process: creative perception, when we perceive some new meaning in nature or in a work of art; creative expression, when we embody this new meaning in some medium of expression; and creative interpretation, when we communicate to others the meaning we have discovered in a work of art. These three phases of the creative process are represented in music by listening, composing, and performing. We do not believe that all listening nor all performing is creative, any more than we believe that all composing is creative, but we are inclined to call it creative when it results in any individual's discovery of new meaning in a work of art.

Thus far we have no instruments for evaluating the creative process and its results except a record of creative products made by children in every area of school life, and quite a collection of children's comments on music and



paintings. They reveal astonishing differences in creative productivity and in depth of sensitivity, but thus far they are the basis for the development of instruments of evaluation rather than practicable, finished instruments. We hope to have more to report in this field from time to time.

The answer may lie in our third area of objectives, that of emotional adjustment. Thus far we have proceeded in this field only by the case-study method, which is too technical and time-consuming for teachers to undertake, but we are beginning to find ways of analyzing the total results on each individual student of a school's comprehensive evaluation program in ways that give us data on certain aspects of emotional adjustment which agree pretty closely with our case studies. This, also, is an exploratory field for us in which we have nothing very tangible yet to report.

The most significant things about our work seem to me to be that we have not retreated from the evaluation of progress toward the less tangible but more important objectives into the measurement of factual information and skills, and that we have not confined our measurement program to the relatively few and exceptional pupils who elect work in the arts, but have made it an integral part of each school's comprehensive evaluation program. This has taken a part of the burden of evaluation off our shoulders and has given us data on the whole population of our schools, against which we can appraise the development of our own pupils more objectively, and which we can use to convince administrators and the public of the real need that exists for a vastly extended program in all the arts in the senior high school.

# REPORT OF THE COMMITTEE ON EXPERIMENTAL PROJECTS

MARION FLAGG

*Horace Mann School, New York City*



THE COMMITTEE on Experimental Projects in Music Education was set up in October, 1935, and charged with building a section meeting program for the New York convention, which would develop a wider spread of concern among the Conference membership for an experimental attitude toward music education—an "Inquiring Mind" toward the purposes, methods, and results of music teaching, beyond that possible in a meeting devoted to reporting on organized research. The program at the 1936 meeting reported on more than one hundred experimental projects under way; on the need for research into basic problems; on controlled research in a conservatory laboratory; on classroom experimentation; and presented two demonstrations, one on the kindergarten level and one on teacher training.

The committee for the St. Louis meeting, under a reappointed chairman, found itself divided on the question of the committee's function. One point of view held to the original mandate, that our aim should be to bring to our audience as broad a view as possible of the need for critical evaluation of our work, as well as a variety of ways in which we could find out what we need to know. From this viewpoint, any concerned person is a potential researcher. At the other extreme, opinion within the committee held that the only basis for re-evaluation is a basis of fact—fact determined by the isolation of a specific problem, the elimination of variables within its area, the setting up of controlled groups in order that facts may be objectively ascertained, facts which may be objectively measured. This position holds that those who carry on the work must be specially qualified and trained.

Various elements in the thinking of the group are here outlined. In an effort to see the present picture of the research movement in our profession and the place of this committee in the picture, we are faced first with the fragmentary nature of research activities. This is doubtless due, first, to the fact that those primarily interested and active in research must subordinate their research work to the demands of a teaching situation, their selection of problems to those arising out of the job at hand. No leader in this kind of work has been sufficiently free to formulate and work out a fundamental program of research.

Another viewpoint is that the finding of objective fact is in itself only a partial approach to the understanding of the creative process, the integral character of which is the essential element in the area of experience with which we are concerned. In Dr. Earhart's words, "We are so advanced in this fact-finding business and so dumb with respect to conclusions about it all. It would seem that we expect facts (if we will just go and gather some more) to interpret themselves, without the necessity of any reflection or any criteria of judgment being brought into play. We do not see that the criteria are not lying on the facts—are not on the surface of the world."

As the thinking of the group developed, we have been increasingly aware of the need for a broader approach to include many ways of investigation, and a search for ways which would reveal the values which do not yield to the fact-finding technique. Our concern again, according to Dr. Earhart, should be for the extension of the area of the committee beyond experimental

projects to the inclusion of fundamental investigations. Some statements and questions to be considered are:

(1) What goals or values are hypothesized as appropriate to the fine arts in general and to music in particular? Who says so? How is the hypothesis to be tested and substantiated or rejected?

(2) In particular, can research seek and find proper goals or is it limited to finding ways and means for arriving at goals after these are hypothesized and defined as the result of human thought and experience that have taken place in other areas?

(3) If research studies can guide us to the selection of goals, it should set up studies or experiments for that purpose before turning to studies of ways and means to attain goals.

(4) If research is limited to ways and means, that is to say, to techniques, clarifications, precisions, quantitative measurements, etc., it should not pursue them in a vacuum so far as the goals of art are concerned, but should busy itself with studies that promise to promote progress toward the stated goals or that, at least, will not obstruct such progress nor distract attention from the clear perception of the goals themselves.

The conviction that the function of this committee is not to present research workers and their results to each other, but to deepen the relationship between the researcher and the teacher is stated by Irving Wolfe: "We cannot afford to withdraw from the Conference body and the large active field of music education by extreme care in delimiting the proper meaning of research, and by fear with which we point fingers at widespread activity of an experimental nature, when in reality there is no cause for alarm. I wish there were cause—so much so-called research everywhere that we need worry about protecting the scientific method. No one appreciates more than I the need for research effort in the many different areas of our field, and I know how falsifying and misleading can be the results of careless or immature work of a research nature. The point here, however, is not one of fine research nor poor research, but rather one concerning the function of our committee in the Conference. It seems we are in danger of turning toward markedly correct voice, but with a message that will attract few ears."

I should like to see our committee function in a broad way. We do not need to be on the fence in regard to research, but I do wish we might serve as a great big gate in the fence—an open gate, with traffic both ways, the researcher revealing significant directional findings and the practitioner crowding the researcher with problems of a real nature.

The idea of the practitioner suggests the comparison with medicine. The need for the researcher is obvious. In medicine, there is constant interchange between researcher and practitioner. But the practitioner also knows the facts and proceeds as a *scientist* in the interpretation of those facts and the administration of the necessary remedial program. As he proceeds, he works somewhat along experimental lines, considering the case, trying this treatment, observing results, readjusting treatment, etc. It is this kind of procedure that our committee should be able to encourage on the part of a large proportion of the Conference membership. One could say that the practitioner is dependent upon the researcher, but looking at the whole picture one must conclude that the researcher supplements the practitioner. *People live and die where the practitioner is.* So it is in music, except that in the musical experience many are never born.

## A BASIC PROGRAM FOR MUSIC STUDY

### GRADES 4, 5, 6

[NOTE: The Music Education Research Council is engaged in preparing a course of study in music that will embrace all years from the kindergarten stage to the final years of the senior high school. "Course of Study in Music—Grades 1, 2, 3," prepared by Karl W. Gehrkens, is published in the YEARBOOK for 1936. Edward B. Birge was assigned to the section dealing with grades four to six, inclusive; and the statement following was prepared by him for the Council. It was studied and approved tentatively by the Council during the biennial convention of the M.E.N.C. in St. Louis in 1938, but final acceptance was withheld until other sections of the course, with which this section must articulate and coördinate, can come before the Council.]



THE MUSICAL experiences listed in the "Basic Program for the Study of Music—Grades 1-2-3" are fundamental in music education, and with one exception may well be continued by the children not only through grades four, five, and six but also in high school, in college, and in after life. The single exception is that of the rhythm band. All the other experiences begun in the primary grades, including singing, ear training, rhythm work, sight reading, appreciation and creative work, are phases of music activity arising from impulses inherent in some degree in every individual and their continuous development should be assured by including them in the curriculum throughout school life. Other activities resting upon and growing out of these, such as instrumental classes, piano classes, orchestra, and two- and three-part singing should find a place in the intermediate grades.

With the exception of the rhythm band, instrumental instruction, and creative music all the activities already referred to were included in, and recommended by, the "Standard Course in Music for Graded Schools," adopted by the National Conference at St. Joseph, Missouri, in 1921, with a suggested fixed attainment to be reached by all the pupils. Our present conception of elementary education has for many reasons made it seem increasingly undesirable to set up rigid standards of specific achievements for all pupils. Music appreciation in its widest sense is the general goal of all school music teaching; and progress is to be measured by an abiding interest in music rather than by fixed achievements in tonal memory, rhythmic response, or sight reading and other skills.

#### OBJECTIVES

Of the several general objectives which have influenced public school music teaching, that of preparing for music as a vocation can be given little if any sanction because of the comparatively small number who will become professional musicians. On the other hand, the avocational objective, that of cultivating the amateur spirit with its attendant skills, is possible and highly desirable. This objective bears fruit in community and festival choruses, choirs, glee and madrigal clubs, community and Sunday school orchestras, small ensemble groups and all the many amateur music activities with which we are familiar, and whose personnel, in their school days, formed a considerable percentage of those attending school. Another objective equally potent and desirable is that of music as a part of general culture. Probably this objective applies directly to a majority of the pupils in the schools, those who later on will be consumers rather than performers of music. It is not to be inferred, however, that a special teaching plan be set up for each of these objectives. On the contrary, care should be taken that instructional programs for a year, a semester, a month, or a week be of such a balanced nature that no one activity be stressed to the exclusion of others and that all the work planned be such as all the pupils can participate in. Furthermore, although the subject of music can be studied in isolation, it should not be kept so

cloistered as to lose valuable and broadening contacts with related aspects of life belonging to other subjects such as literature, social studies, and science. The relationship of music to other fields of culture should be made evident in the organization of the program, but its own unique value should by no means be neglected or lost.

#### SOME CONSIDERATIONS OF PROCEDURE

(1) **INDIVIDUAL DIFFERENCES.**—Several ways of dealing with individual differences merit consideration:

(a) Individual singing should be a part of the routine of regular music lessons for all pupils, with due balance of time between group and individual activity, and with more emphasis upon individual participation than upon individual excellence.

(b) School choirs may be organized for the more capable pupils. Such groups may represent the class or school at concerts, assemblies, and festivals. Membership in a choir should be regulated by purely musical considerations, the singing serving as an incentive and standard for the entire school.

(c) Differentiation may find expression by encouraging the development of individual leadership and initiative in the many activities in which the pupils cooperate—in sight reading, in rhythmic activities and games, in home music interests, in reading about music, in keeping scrapbooks, in reporting concerts and radio programs, and in discussing current musical events, etc.

#### (2) **READING MUSIC:**

(a) *Developing a feeling for tonality.*

i. *The sol-fa syllables.*—From the first inclusion in the curriculum of music as a school subject teachers have made use of the sol-fa syllables. These singing names have always been associated with learning to read music. Their undoubted power to inculcate a confident feeling for tonality and to fix in the memory the interrelations of tones is what constitutes their unique value, a value which any study of the printed music page should not be allowed to weaken.

ii. *Numbers.*—Though less euphonic as singing names than the sol-fa syllables, numbers are sometimes used for the same purpose.

iii. *Developing tonality feeling without names.*—If syllables are not used, tonality feeling may result from the coördination of eye and ear by singing with attention to scale, interval, and chord groups of tones which recur frequently in the songs, provided also there is developed a strong feeling for the first tone of the scale and the tonic chord.

(b) *The printed page.*—Pleasure and skill in understanding the thought of the composer from the printed music will be most readily assured if the music page be studied as the record of musical beauty. Children will have taken their first steps in reading music in the primary grades, their technical progress being largely dependent upon acquiring a tonal and rhythmic memory analogous to their experience with learning to read a language. Also as in language reading, memory is built up by interested attention to the material as a whole and its various parts. Such a memory we can call a music reading vocabulary; and like language vocabulary, it will grow with frequent opportunity of successful application to music which is liked.

It has sometimes been said that children do not like to read music. If this means merely recalling sounds from printed notes, why should they?

Technically, reading is strictly a means to an end, and it should not be expected to give pleasure unless the end sought is pleasurable. If, however, the music used for reading purposes has vital interest, and if the children learn to look successfully for the musical thought as they learn to look for the thought in printed language, the activity can hardly fail to be accompanied by a feeling of pleasure.

(3) PHASES OF MUSIC STUDY:

(a) Units of study devoted to tonal and rhythmic problems, with a review of previous problems, using songs appropriate to the season of the year including national holidays, and making frequent use of phonograph records for listening.

(b) Units of study devoted to the music of particular composers or groups of composers.

(c) Units of study integrated with American and European history, literature, and other social studies.

With this background in mind, some of the possible and worth-while outcomes of children's experience with music in the intermediate grades may now be considered.

OUTCOMES

(1) *Increasing pleasure and discrimination in listening to music with preference for the good rather than for the cheap.* Such an outcome can most successfully be realized if appreciation be the motivating goal of every lesson whether it be singing, playing, or listening, provided also that the music studied have intrinsic musical worth. The programs provided in school for listening should be well planned; and the pupils should be encouraged to attend concerts and recitals at every opportunity. Such radio programs as the Damrosch broadcasts and those of the Philharmonic and other symphony orchestras present a standard to which can be referred all music coming over the air.

(2) *Beautiful part singing.*—Of all the musical activities of the intermediate grades, the beautiful rendition with unchanged voices of two- or three-part songs is unique as an aesthetic product. Such poignantly moving vocal effects are possible only by the unchanged voices of children and only in the years immediately preceding the voice-changing period. No effort, therefore, should be spared to make their preadolescent part singing a richly significant musical and emotional experience. This is not intended in any way to minimize the equally important values of accompanied unison singing.

(3) *Instrumental activities.*—Although singing is the fundamental musical activity of the elementary grades many children are realizing the opportunity of group instruction in instruments. If the teacher understands the instruments and is skilled in group psychology, class lessons in piano, violin and other instruments will not only give adequate fundamental training but will prepare the way for the elementary orchestra and band. But for this outcome, a good teacher is indispensable. Correct habits of posture and tone production must be inculcated in order to make this work justifiable educationally. Very recently some schools have tried the experiment of having children bring their instruments to the singing class and having them play the songs while their classmates sing. Here again, everything depends upon the teacher.

(4) *Creative expression.*—Just as reading music is the successful re-

creating of the composer's thoughts, so composition itself is the re-creating, in purposeful form, of the musical thoughts and idioms which have been stored up in the memory. Children who have sufficient tonal and rhythmic memory for reading their school songs may well be encouraged to compose songs of their own, under the guidance of the teacher and with the coöperation of the whole class. A fusion of the musical, rhythmical, and dramatic creative impulses offers large possibilities. The most essential value of creative expression is that the child discovers music as a medium of the sincere expression of his own feeling. Secondary, but not unimportant, values are the strengthening of appreciation of phrase structure and grouping of some of the subtleties of cadence formation, and a better understanding of the problems of notation.

#### IN GENERAL

The five kinds of musical experience herein listed as appropriate for the intermediate grades, namely, listening to music, reading music, beautiful unison and part singing, instrumental activity and creative expression, may be realized in some degree by all normal children, and a high degree of ability in one or more of these types of experience is found in specially musical pupils. They should all be included in the teaching plans of grades IV-V-VI so far as opportunity permits.

PAPERS I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 7

CHURCH MUSIC  
HISTORICAL AND ORGANIZATION MISCELLANY



# WHAT SCHOOL AND COMMUNITY MUSIC CAN CONTRIBUTE TO MUSIC IN THE CHURCH

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IF MUSIC is the universal language that it has been called, there should be little difference, fundamentally, between church music and school music. The same basic ideals should be present: consideration of quality of music and beautiful interpretation. Music always should be a means of fine self-expression, an emotional outlet. Type of subject matter should be the only difference between church and school music, and very often sacred music is a part of the school program.

School and church music influence each other, either for good or bad; but the greatest opportunity lies in the schools, for the children are in the schools five days each week, and in the church, generally speaking, once each week.

Various educators have delegated to music the work of making a fuller, more complete life for each child; and in the work of directing the emotions, which are the real dynamics of the world, schools and churches have grown closer together in their objectives. Often I have quoted my former superintendent who said, "What a man likes, not what a man knows, tells what a man is." This remark was made as he was telling the teachers of his corps that leading the boys and girls to like the right things is a sacred trust.

Because good taste in music usually goes hand in hand with discriminating appreciation of other things, church leaders cannot fail to be interested in the school music program which is developing good taste. Now their problem is how to supplement the training of the schools by elevating the service in the church. Some ministers appreciate this viewpoint; some are in the class that think any stirring of the emotions is legitimate, whether that emotional approach is on a high plane or a low plane. When a Sunday school leader insists on children using an undignified, vulgar tone in songs, such as "Hold the Fort for I Am Coming," we know that he has not grasped the importance of the right kind of emotional direction. Such leaders would be difficult to convince, through argument, as to the right or wrong way of singing, and here it is that the support of newspapers and civic organizations, stamping school music as right and as a good influence, is of assistance.

The chairman has asked me to speak of our experience in Kansas City in raising the standards of church music. I should say our influence has been indirect, but no less definite. In my second year in Kansas City, fifteen years ago, I was asked to establish a boy choir in the Episcopal Cathedral, this choir to be a memorial to the wife of the founder of the *Kansas City Star*. The Cathedral is located in the heart of the downtown district of the city, not in the residential district, and acts as a mission church in everything but its Sunday-morning service, at which time its pews are crowded with the old families of Kansas City.

To establish a boy choir in that locality meant looking for good boy voices in all parts of the city. For the first few years we had to search for them. In the last few years, the situation has been reversed; boys are brought to the church for tryouts, and there always is a long waiting list. Seventy boys are kept in training although the greatest number of boys that can be used in the chancel with the adults on Sunday morning is thirty-six. This choir always has had a certain affiliation with the schools. I know the school

from which each boy comes, and I feel that the special training he receives helps him to "leaven the lump" in the school which he attends.

Also, I have been able to use this choir as a demonstration group, and there is seldom a rehearsal without visiting teachers who wish to observe the work with adolescent boy voices. When these teachers return to their groups, there is less likelihood of divergent training; and there is likewise greater possibility of unified singing and musical ideals throughout the system.

Since this Cathedral choir was organized, choirs have been organized in all Episcopal, Catholic, and in most Protestant churches. In some churches, there are large choruses of children's voices made up of both boys and girls. In one large church there is a large choir of elementary school age and one of high school age. One Catholic church secured its entire boy choir from the classes of a neighboring junior high school.

The church quartet of fifteen years ago has in almost every instance been substituted by choruses under competent direction. This points to the fact that young people in school, and in their first years out of school, are prepared and eager to participate in church music. Robed choirs with processions are used in the majority of the churches. This procedure, not so many years ago, was the exception, for most of the churches employed one or more soloists or a quartet to carry the musical part of the service.

Music is one activity that may keep the young people close to the church today, for the high-strung, nervous, American youth wishes to be a participant, and he may not attend a church service unless he has responsibility in that service, which brings its own reward in emotional satisfaction.

Music committees from churches have taken advantage of the fact that our high school music teachers have large a cappella choirs, and that the members of these choirs are loyal to their directors and are inclined to follow them. For that reason, many public school teachers have been asked to direct choruses in the churches. Although the music committees that employ them are interested in numbers of young people, we, who are responsible for the voices and tastes of the boys and girls of the city, are glad to have them under the direction of persons experienced in the training of young voices.

At one time the musicians outside of the schools made a protest of this use of public school teachers for work outside the schools, saying that it gave them an unfair advantage. The board of education investigated all outside work done by teachers, and made a ruling that outside work, with the exception of church work, must be discarded. The exception was made because of the attitude of the community toward the work of the music teachers in the churches. The children had been brought to the church by this method, the music had been improved, and audiences had grown; for where children go, parents go, their interest being in the performance of their children.

Let us consider the influence on the music material used. A great deal of chorus work done in high schools is in sacred music; therefore, the young people, learning this music in the school, carry the same type of music into the church. The year after Dr. Dann used Noble's "Souls of the Righteous" at a National Conference, I feel sure there were very few schools in America that did not use that number in class, and quite naturally it became a splendid church anthem.

On entering this Lenten season, I brought from my choir library such anthems as Stainer's "God So Loved the World," McFarlane's "Open Our Eyes," Noble's "Go to Dark Gethsemane," and music from *Parsifal*. I found several persons in my choir who had learned these works in their school

choruses. However, this is only one way in which school music influences church music.

Holidays, such as Christmas, find much pageantry in school entertainments, pageantry and music based on the true Christmas spirit; and this singing of the old Christmas carols is carried from the schools into all community and church activities.

Our a cappella choirs from the junior and senior high schools sing at an evening service once each semester in almost every church in their particular community. Those programs usually are of both sacred and secular music, music of such nature that it will uphold the dignity of the service. I believe there is no choral organization in the city that does not motivate a portion of its work toward a Sunday-evening concert in a neighboring church, no matter what the denomination.

This fact applies not only to choral groups, but to instrumental groups, for very often the high school bands and orchestras play as a part of an evening church concert. From the elementary schools many instrumentalists are drawn to play in the Sunday-school band or orchestra.

With all of the children of all the people singing artistically in the schools it seems that in time an entire congregation should participate in part singing. One of the reasons we use to encourage four-part singing in boys' classes in junior high school is this: "Your voice soon will be a man's voice and there will be few opportunities for you to sing the tune; for in ninety per cent of the church hymns, we expect to have the soprano and alto parts sung by the women and the tenor and bass sung by the men of the church. Unless you learn to sing a part you probably will eliminate yourself from much ensemble singing after you leave school.

If today the public schools are giving of their best to the music of the churches, in so doing they are paying a direct debt; for in the beginning, as we read in Edward Birge's *History of Public School Music*, "School music in the United States had its roots in attempts to improve singing in the church service." The two are interlocked today, as in the beginning. May our school music continue to motivate toward church music for the benefit of all.

# WHAT CHURCH MUSIC CAN CONTRIBUTE TO THE COMMUNITY

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IT IS ESPECIALLY appropriate that the convention program of this great educational gathering should include the subject of church music. We are celebrating the one hundredth anniversary of the inclusion of music in the public schools of America. For over a thousand years there was no music as an art in the world except in the church. "For music, no dark ages occurred. While the other arts were being forgotten, their creations crumbling and disintegrating, music continued to fulfill its function as *the art* of the Roman Church".<sup>1</sup>

Even as our school choirs today sing the priceless heritage from Palestrina, Bach, and Handel, we are reminded of the debt music must always owe to the church.

Our subject is pertinent today, for we are meeting on a common ground between the educational and the religious programs of music. John Finley Williamson, of the Westminster Choir School, offered the following comment in response to my recent inquiry:

"My feeling regarding church music and the community is that the church is the one organization which can carry music on past high school. . . . It seems to me that if the music supervisors are interested in music as an art and in the spreading of culture through that art, they must be concerned with what is happening in church life."

An outstanding example of the relation between the music of the church and that of the community is found in Flint, Michigan, where school and community music are integrated through a common direction. In 1930, A. D. Zanzig, speaking before the Music Teachers National Association, reported that twenty-eight out of thirty-nine churches in Flint had adult choirs, mostly volunteer singers, with memberships ranging from fifteen to sixty members. Ten of these choirs were singing some a cappella music.

Church music makes its greatest contribution to the community by offering *active participation* to all who desire it. "All adults would benefit tremendously by belonging to some group which works determinedly, however crudely, to produce music," said Harold Benjamin, director of continuation study, University of Minnesota, in addressing the North Central Music Educators Conference a year ago. He cautioned educators against giving adults the notion that merely listening to music is sufficient—the danger of "spectatoritis."

Hymn singing in church is that first great opportunity. "At no other time during the week can such a large part of America's population be found singing, as between eleven and twelve o'clock on Sunday morning."<sup>2</sup> Among adults there is more group singing here than anywhere else at any time. It is estimated that in the United States there are over fifty-four million church members, and one can assume that hymn tunes are America's most familiar melodies.

This contribution of hymn singing is important only when the music director is convinced of its significance in social values. The improvement of hymn singing may be stimulated by inauguration of hymn practice periods in the

<sup>1</sup> Finney, Theodore M. *History of Music*, p. 27.

<sup>2</sup> Zanzig, A. D. *Music in American Life*, 1932.

Sunday school, at union services, and at festivals and carol-sings which place the emphasis on participation.

Church music offers special opportunity to the talented, through choral activities. The church choir still remains the greatest opportunity for the carrying-over of school music into adult activity. In the larger churches, this opportunity is available through the "graded" or united choir program, notable examples of which are to be found in most of our great cities.

The church choir school is an extension of the ministry of music to reach the children and thus prepare for future volunteer adult choirs. Public schools are already familiar with the "feeder" groups who make replacements in the personnel of advanced groups. Flemington, New Jersey, will long be famous to educators for the work of Elizabeth Van Fleet Vosseller, who, since the turn of the century, has maintained a notable training school for junior choristers of all churches in the community. Durham, North Carolina, also comes to mind in this connection, and more recently certain energetic full-time church directors of music have inaugurated music classes for junior choristers in other cities.

The Sunday school orchestra brings to mind many a noisy aggregation, but for participation, instrumental music is significant both to church and community. A survey of school musicians contesting at the Kansas state events in 1930 disclosed that forty-two per cent were also playing in church orchestras. At the national orchestra contest in Lincoln, Nebraska, twenty-three per cent of the students reported membership in church instrumental ensembles. I know one Sunday school superintendent who became so enthusiastic about the chamber orchestra in his school that he donated a string bass to the group.

Church choirs are most numerous in the churches of small towns and villages. Contribution there to the community as well as to the church suffers from lack of trained leadership. There may never be enough professional music leaders, either in schools or in churches, to meet this need. Such congregations may never be able to pay sufficient salaries to encourage this as a field for exploration. Churches, however, *can* provide for the training of amateur leaders of music. In every community, men and women are to be found who prize some form of musical expression as an avocation. Where the church has assisted these people to secure special training, it has an enduring hold upon their services as sincere and talented leaders.

The Church of Jesus Christ of Latter-day Saints is engaged in such a training program in several western states. To date, over three thousand organists and choral directors have enjoyed at least one course of twenty-five hours of class instruction; and a special three-week full-time institute will bring together many of these community leaders this coming summer.

The school music supervisor in the rural area has the greatest opportunity. One fine example of fusing school, community, and church music is found in the vicinity of Goldsboro, North Carolina, where Lewis S. Bullock is employed jointly by several communities. He meets thirteen choral groups and travels five hundred miles weekly in his work. Each of four communities has its own community chorus, and its junior and senior high school choruses. Four combined events in the year include a performance of the *Messiah* and a spring pageant which is dramatized. Hymn sings are held on Sunday afternoons, and church choir rehearsals in even the smallest towns are enthusiastically attended. Space prohibits further details concerning this project, but the work already accomplished by the Eastern Carolina Symphonic Choral Association merits further attention.

The combining of church choirs for purposes of festivals is becoming

more common, and there we have another vital contribution to community life; for not only do great civic audiences enjoy the presentation of larger choral works, but the singers receive encouragement from the thrill of being in a big project. Such choral unions directly reinforce the primary objective of each member choir, because the repertoire utilized is also suitable for performance in individual churches.

When the church choir unites with some community group, such as an oratorio society, or a civic orchestra, mutual interests are again served. The choir, as a musical club, can lend needed support to fine concert series and other community events. "In union there is strength" has no greater meaning than in the broad activities of a good church choir.

By enabling a good share of the community to hear the best in religious music, the church renders a unique service, not only in services and in sacred concerts, but also in that ancient and honorable institution, the organ recital. The average musical taste of the church organist is estimated to be at a high level when one reads in a survey published in the *Diapason*, April, 1937, that the "Toccata and Fugue in D Minor" by Bach, appeared on more recital programs in 1936 than any other single composition.

A notable example of organ recitals contributing a community service is found in that pioneer institution of daily free recitals at the Salt Lake Tabernacle. A willing and energetic organist commenced the movement which has resulted in millions of listeners hearing a great instrument and great music in this Tabernacle. The Mormon Church carries on a similar tradition in Washington, D. C., where it is my privilege to assist. When the community appraises such an effort as a musical resource, we may conclude that the effort merits the attention of many more churches. During Lent, the churches of the land are visited by many music lovers, for the Lenten series of organ recitals are numerous.

Church music can progress as a community force only by realizing some of these opportunities on a greater scale. We call music "an international language." Perhaps it can leap the lines of denomination and truly serve the community as it serves the church to a higher degree. Barriers which now divide a common effort are more likely to be surmounted through music than through any other church effort. The answer is to be found by each educator as he asks himself the question, "What does church music mean to my community because I live here?"

## IN RETROSPECT

EDWARD B. BIRGE

[NOTE: This address was read by Mr. Birge at the centennial banquet, March 29, during the week of the convention of the Music Educators National Conference in St. Louis, March 27-April 1. Picture and song slides interspersed the address as indicated.]



IT SEEMS FITTING and appropriate that a gathering whose main purpose in meeting is to program a series of instrumental and choral events, worthy of a century of music teaching, should, early in that program, pause for a brief period to pass in review, through the spoken word and a few songs and pictures, some of the persons who stand out as leaders in our first ten decades of public school music.

In most cases I can only mention their names, with an extra word or two for some of them and the period they represent. With two exceptions, I shall not name persons now living: they are our colleagues; we know their work and they need no introduction.

The first name is Lowell Mason: [picture] the singing school, the juvenile choir, church music, public school music, the singing-school convention or normal institute were his life interests and also those of his colleagues, Hastings, Webb, Bradbury, Root, Woodbury, Baker, and Emerson who, among many others, were leaders in carrying these activities to every part of the country.

At this point we shall sing "Work for the Night Is Coming" by Lowell Mason, and "Stars of the Summer Night" by Isaac B. Woodbury [slides].

The juvenile choir, in Boston and elsewhere, focused public attention upon children as a singing group, having appealing charm. It was the influence of this which proved irresistible and caused the Boston school board, on August 28, 1838, to vote to place a paid teacher in charge of vocal instruction in the Boston schools. Lowell Mason was officially appointed to this office. Two weeks before this action was taken, at the annual exhibition of the Hawes School in the South Baptist Church, the program opened with a song of Lowell Mason's, "Wild Wood Flowers." Grover Sims has made a slide for this song, which we will now sing [slide].

Imitating the example of Boston, there followed in the next twenty years, Buffalo, Pittsburgh, Cincinnati, Chicago, Cleveland, San Francisco, Providence, Washington and Philadelphia. Much the same thing happened in every case as had occurred in Boston; a successful demonstration of singing by children followed by the approving vote of the school authorities. Singing became the accepted school music activity, and the method and the teacher came directly from the singing school. Music study was confined to the upper grades. The work was well done and the public approved it. This pioneering period produced the strong, resourceful type of teacher, such as Charles Aiken, of Cincinnati [picture]. This portrait bust of Charles Aiken stands in the vestibule of Music Hall, Cincinnati, as a city's tribute to his devoted service. Walter Aiken, his son, later became superintendent of music in Cincinnati, the combined services of father and son rounding out eighty-six years. The next name is especially appropriate for this time and place: William A. Hodgden [picture], first music director of St. Louis, in which capacity he served fifty-two years.

Other names of note belonging to this period or early in the following period are: W. S. B. Mathews, N. Coe Stewart, Nathan L. Glover, George B. Loomis, George F. Bristow, Julius Eichberg, J. H. Hewitt, Joseph H. Daniel, Milton Z. Tinker, J. E. Bailey, Henry M. Butler also of St. Louis, and Orlando Blackman.

The culminating event of the singing school epoch was the World's Peace Jubilee, where, in Boston in 1871 under the direction of Carl Zerrahn, twenty thousand singers, trained by singing school methods, celebrated the coming of International Peace. Keller's "American Hymn," sung at this festival, found its way into the schools and was much used in concerts for many years. We will now sing this song [slide].

After the Civil War, school music became conscious of growing pains because of the rapid introduction of music teaching into all parts of the land, and the alarming shortage of music teachers. At this juncture Luther Whiting Mason [picture], not a relative but a pupil of Lowell Mason, who had been called to Boston to organize music teaching in the primary grades, embodied his experience in the *National Music Readers*, which were planned to impart music instruction to all grades from the first to the ninth. The *National Music Readers* were published in 1870; and for more than a decade they held sway as instructional and singing material for the recently organized American elementary school system. It would be fine if some philanthropist would reprint these books and distribute them as historical mementos of our first music books for the primary school child.

But other pains began to affect school music; and in the 80's and 90's, at least a dozen courses were published, each embodying a method. The obsession to find a method was intense while it lasted and it enlisted all the active pedagogical acumen of which the period was capable: Hosea E. Holt, John W. Tufts, Leonard Marshall, Frances E. Howard, to whom we owe the little book, *The Child Voice*, Samuel W. Cole, Benjamin Jepson, Frederick H. Ripley, George A. Veazie, James McLaughlin, and, a little later, E. L. Coburn [picture], of St. Louis, were among those prominent in the search for a method. The long-felt need for trained teachers began to be met by summer musical institutes which, for many years, did valiant service in the teacher-training field. In this connection, it is pleasant to remember the work of Julia Ettie Crane [picture], who, in 1884, started the Crane Normal Music Institute at Potsdam, New York, the first of its particular kind.

Toward the close of the period which we are considering, music teachers in New England began to hear that Sterrie A. Weaver [picture], of Westfield, Massachusetts, had found a method. Those who doubted visited Westfield and came away convinced. Mr. Weaver was asked to tell how it was done at state and national conventions. The climax came when, in 1903, Mr. Weaver, with an eighth grade class, in Jordan Hall, Boston, demonstrated to an astounded audience that the mine run of school children could read, individually, music in any major or minor key, in any time, simple or compound. It may be that the far-off memory of this event caused the National Educational Council,<sup>1</sup> eighteen years afterward, to embody this attainment as normal for the sixth grade in the *Standard Course of Study*.

I can think of nothing more typical of schoolroom music during these twenty-five years than the major scale of C. Please, therefore, sing this latterly neglected symbol, the major scale of C by syllable.

But what had become of joyous singing during this period? In the last decade of the century, a voice was heard crying in the wilderness. The voice was William L. Tomlins [picture], of Chicago, whose choruses of children at the Columbian Exposition, in 1893, demonstrated anew the almost forgotten beauty of spontaneous singing. School music began to take on new life which became embodied in the *Modern Music Course*, edited by Eleanor Smith.

<sup>1</sup> Name later changed to Music Education Research Council.



Its pedagogy was that of the song method of teaching reading, the principles of which have been recognized as valid in all the numerous courses of music books published in the first third of this century. Two men gave indispensable service in making the song method understandable to the school music world. These were Robert Foresman, himself a compiler of song series, and C. H. Congdon [picture], who gave us the chromatic pitch pipe and valuable songbook material.

We have now reached the threshold of our own times. What the boys and girls of today are doing in music will be shown in the great programs arranged for the next three days. They speak for themselves and need no word from me except this: almost the entire development of school music of our era can be written in terms of the evolution of adolescent achievement. From the early example of Chelsea and Cambridge, Massachusetts, Richmond, Indiana, and a few other venturesome pioneers, school music has evolved to a point of high artistry practically every type of musical activity.

There is something else needed to explain more fully, the intensely active feelings and attitudes of the present generation of boys and girls toward music, and that something is the constant growth of music appreciation. Here I shall mention the name of Frances Elliott Clark.

On April 10, 1907, one hundred and four of us accepted the invitation of Philip C. Hayden [picture], editor of the magazine *School Music*, to come to Keokuk and hear his children sing. We heard them sing, and we did more. Being true Americans we formed an association, which like the proverbial grain of mustard seed has grown into a mighty tree, the mightiest of all trees. It would seem true that the development of the Music Educators National Conference has had divine guidance. We as a Conference are strong in influence, we have a large membership, and yet our organization is so flexible that nothing of importance to our profession can take place anywhere without our quickly having a share in it; for truly in this work of music, none of us "liveth to himself."

On July 4, 1832, in the Park Street Church, Boston, Lowell Mason led a chorus of school children in the then new song "America." It will, therefore, be appropriate for us to sing "America" at this time.



## THE CENTENNIAL BANQUET

TO MANY people, particularly the older Conference members, the most significant event of the week, in fact, in all the history of the Conference, was the centennial banquet. This event was especially planned as part of the official observance of the one-hundredth anniversary of music teaching in the schools of America.

Nine members of the original group which met at Keokuk in 1907 were present to sit at the guest table: Theodore Winkler, Sheboygan, Wisconsin; Hulda Stenwall, St. Louis; Cora Ball, Fairfield, Iowa; Charles A. Fullerton, Cedar Falls, Iowa; Mrs. Edward B. Birge, Bloomington, Indiana; Alice In-skeep, Cedar Rapids, Iowa; Elizabeth Pratt, St. Louis; T. P. Giddings, Minneapolis; Frances Elliott Clark, Philadelphia; Edward B. Birge, Bloomington, Indiana.

George H. Gartlan, director of music of the New York City Public Schools and member of the M. E. N. C. Executive Committee, presided as toastmaster.

Edward B. Birge, as the Conference historian, traced the history of music education in the United States, and discussed the several periods of development as centered around various pioneers in the field, whose portraits were thrown on the screen. United States Commissioner of Education John W. Studebaker spoke to the assembled educators over the radio from Washington, D. C. This feature was arranged through the coöperation of the National Broadcasting Company, and the address was broadcast throughout the nation.

Music was provided by the Newcomb-Tulane A Cappella Choir (New Orleans). Nearly fifty new life members were introduced by President Maddy, following which President Maddy, on behalf of the Conference, presented to Mrs. Frances Elliott Clark, guest of honor, a beautifully bound volume containing the signatures of the Conference officers and all members and friends who attended the banquet. Engrossed on the title page of the volume is the following presentation:

*"Assembled in St. Louis, Missouri, the twenty-ninth day of March, nineteen hundred thirty-eight, at a dinner commemorating the one-hundredth anniversary of the introduction of music instruction in the public schools of the United States of America, we, members of the Music Educators National Conference, our friends and honored guests, present to you this volume containing our signatures as a token of our heartfelt appreciation of your long and unselfish service, your indomitable spirit, your inspiring loyalty, and your unfailing leadership in the field of music education."*

Mrs. Clark, in her response, said in part:

*"It is far beyond my poor powers of speech to convey to you the faintest conception of my deep gratitude and heartfelt appreciation of this great honor you have bestowed upon me."*

*"I am deeply conscious of your esteem and trust and the sweetness of your friendship and the enduring richness of your love."*

*"My heart sings for joy, yet my inmost spirit is humble in the certainty that I have not deserved this outpouring of your affection, as evidenced by this splendid remembrance. It arises like the sweet breath of roses and the bergamot and thyme from the gardens our grandmothers knew."*

*"It comes up to me in telepathic waves, straight from your hearts; and I love you for it."*

*"I will love and serve this Conference as long as life lasts. This blessed hour will I cherish as one of my most prized treasures of hallowed memories from my inner citadel."*

## IN THE SPIRIT OF COÖPERATION

[NOTE: This discussion of competition music lists and other matters of interest to the producers and users of the materials and tools of music education, with recommendations from the committee on school music competition-festivals, was presented first as a report to the Executive Committee of the Music Educators National Conference, and approved by the latter group at its meeting held in October, 1937. It is reprinted here from the October-November, 1937, *Music Educators Journal*.]



SINCE the inception of school music contests, the selection of the official music lists has been a procedure which has occupied an increasingly important place among the responsibilities assumed by the organizations sponsoring the events. This work has been done by committees representing the Music Educators National Conference and the National School Band and Orchestra Associations, and the lists have been published in the form of an annual bulletin. The bulletin is available to all interested persons, and serves as a guide to music educators whether or not they are directly concerned with participation in contests.

Beginning this year, the National School Vocal Association is represented in the official bulletin, which contains general information regarding national chorus competitions. Supplementary bulletins will be issued from time to time, with listings of recommended selections for all types of vocal ensembles usually recognized in contests and competitions, as well as for solo singing auditions.

With the general adoption of the National lists by the recognized state competition organizations, with the vastly increased variety of events scheduled, including solo competitions for every instrument in an orchestra and band, all of the common ensemble groupings, as well as classified lists of band, orchestra, and string orchestra music—to which have now been added the vocal music requirements—it is obvious that the preparation of the official music lists has become a major enterprise in which a large number of experienced music educators participate.

The various committee workers who have devoted themselves to this task from year to year have profited in the experience and have made improvements in their procedures as well as in the general standard of the music lists. At no time, however, has any committee declared its work completed to the extent that there is no room for further improvement. In this annual task the committee chairmen and their co-workers have received generous coöperation from music publishers as well as from composers. There has been a gratifying increase in the quantity of good music made available for school organizations, much of it suitable for use in competitions. In large degree this new material has been provided through the resourcefulness of publishers who have responded to the needs as developed by the contest music selection committees. To the publishers, the music education profession is indebted for commendable additions to the supply of music for the various instrumental ensembles, solo arrangements for every instrument of the band and orchestra, complete scores for band and orchestra, editions revised to meet the needs of the modern large-size bands and orchestras, much fine choral music and pieces for small vocal ensembles—not to mention the instructive material devised to meet the present-day needs and standards of the school music department.

There has, in the main, been a close union in spirit and effort between the producers and users of music in this field; and despite the confusions of such rapid expansion, the urgencies of personal, professional, and commercial interests, high ideals, a true zeal for service, and a wholesome spirit have prevailed on every hand.

In line with this spirit, the music selection committees feel that certain procedures, particularly those relating to the necessary processes of examining

new publications, should be improved. To this end, the Committee on School Music Competition-Festivals of the M.E.N.C. has proposed a simple routine which should greatly facilitate the work of the committees and which will assure every publisher the opportunity for placing his contributions before the proper committee or section thereof. This routine is outlined in the accompanying report of the Committee.

Further problems which have developed along with the growth of the school music competitions, the attendant clinics, and similar activities, have also been given consideration by the Committee on Competition-Festivals. For instance, the growing tendency, to ask manufacturers of musical instruments and publishers of music, dealers, and others in the service group, to finance in whole or in part certain of the activities of the type mentioned. Requests for the purchase of exhibit space or advertising in programs, bulletins and magazines have become so numerous that not a few of the national firms have been sorely embarrassed. Indeed, the requests for financial support of this type received by a single firm in one season reach into figures quite out of proportion to the probable or possible business derived from the entire field.

Again the requests for free music or for music on loan come from so many quarters that it is very difficult for the publisher or dealer who wishes to be helpful to the full extent of his ability, to know just where to draw the line in order to have a few possible cash customers left from whom to draw the business that all of this generosity is supposed to create.

On the other hand, it is recognized that there are many instances where it may be within the rights of both the producer and the user of music to arrange an exchange of courtesies. The problem is to secure a complete understanding all around, so that the user and the producer or seller of music or materials know what is involved for all concerned in this great coöperative enterprise called school music.

With some of these thoughts in mind the Committee on School Music Competition-Festivals has issued a memorandum embodying certain recommendations as a basis upon which to establish a mutual understanding in relation to some of the major problems. The memorandum is given in full as follows:

## I

The M.E.N.C. Committee on School Music Competition-Festivals, representing the National School Band Association, the National School Orchestra Association, and the National School Vocal Association, announces the following procedure which is to be followed in selecting music to be included in the 1939 competition lists.

(1) Any selection which a publisher desires to have considered for 1939 listing must be mailed directly to the headquarters offices of the Associations at 64 East Jackson Boulevard, Chicago, Illinois. All such music must be clearly marked "For the attention of the Competition Music Committee." Music thus received and identified will be distributed to the proper division of the committee for examination and appraisal as to its value for contest purposes. In this manner all publishers are accorded opportunity to submit music for examination. All compositions submitted will be officially recorded at headquarters, and our respective committees will be held responsible for making reports upon the same to the publishers.

(2) Only music submitted in the manner above indicated will be consid-

ered by the committees and the responsibility will rest upon the publishers should they fail to send in their choice of selections for consideration.

(3) The foregoing refers only to printed arrangements. Manuscripts of new numbers proposed for publication will not be considered by the committee.

(4) The deadline for all music to be considered for the 1939 list will be January 1, 1938.

(5) Among the desirable qualifications for contest music which should be considered by publishers when selecting material to submit to the committees are the following items:

Musical worth justifying time and study.

Performance time not over ten minutes.

In instrumental music desirable factors are variety, opportunity to demonstrate solo ability; arrangements which call upon the most suitable instrument or section for various moods, melodies, solo passages, etc.

Preference is given to American composers of music, provided their compositions meet all contest requirements and standards.

Vocal music should present a variety of moods; it should be within the voice range of high school singers. Careful attention should be given to text. Accompanied or unaccompanied choral music receives equal consideration.

A full score greatly increases the educational value of instrumental music. It is recommended that scores be included with all band and orchestra arrangements intended for use in the schools.

## II

The matter of securing a suitable supply of the required and selective compositions for district, state, and national clinics has become something of a problem from which serious difficulties may arise unless there is a sympathetic understanding among publishers, dealers, and directors of the clinics. With the constantly increasing number of these official clinics, all of which are important, the problem is becoming more acute from the standpoint of the tax on the resources of the publishers. It is believed that all members of our profession sincerely appreciate the splendid service and coöperation accorded by the publishers who have constantly kept pace with the changing and increasingly exacting demands of the contest music committees. A moment's thought will convince anyone that it would be an injustice to ask publishers to supply enough copies of their contest pieces for use at all of the clinics in the United States, and yet this seems to be virtually what has been expected. To establish uniformity and in the interests of fairness, the committee suggests the following procedure:

That each publisher establish a loan library in which is included the numbers from its catalog appearing on the contest list. Such library should consist of approximately five complete sets of music, these sets to be loaned directly from the publishers to the ten national (regional) clinics, the schedule of which will, no doubt, be so arranged that not more than five would be held on the same day or days.

In district and perhaps in state clinics it is recommended that when feasible the directors of these clinics make arrangements through a local music dealer, with whom the publishers may coöperate in such manner as may be consistent with good business procedure, for the furnishing of such music as shall be required in the actual clinic work. It is pointed out that in many instances this procedure is now being followed and that very often the dealers have opportunity to sell all or most of the music provided for the clinic.

## III

Another matter which has been the cause of some embarrassment or misunderstanding has been the constantly increasing call for financial support upon all firms in the field, particularly the manufacturers of musical instruments, publishers, and other concerns doing a nation-wide or interstate business in the school music field. One firm alone has received more than fifty requests in one month to purchase exhibit space at state and district events of various kinds. Official bulletins and other publications representing relatively small units geographically and numerically, often seek their chief support from advertising, and naturally all such requests for the purchase of advertising space reach the relatively small number of national business institutions in the field. In some instances, actual cash contributions have been requested—not always in modest figures.

The importance of the coöperative relationship between the commercial firms and the school music profession is recognized by all, and the accruing values are by no means on one side. Only by the maintenance of a full understanding of their respective problems, which in the last analysis are mutual problems, can there be a fully satisfactory relationship perpetuated.

It is therefore, earnestly recommended that careful thought be given to all factors before seeking financial support from the business field for a professional activity through the sale of something which can offer little or no tangible value. Such costs cannot be "absorbed" by the various firms making the contributions; sooner or later we must pay the bills in the purchase prices of the materials and commodities we buy from these firms.

It has proved eminently satisfactory in many state and district as well as in national events, to cover costs by the assessment of a modest registration fee. Exhibits and program advertising, except in the case of the events of the size and type of the National and Sectional Conferences, have proved to be of doubtful value to anyone. In the case of clinics and contests, lack of facilities and lack of time on the part of all participants practically nullify any possible benefits. It is realized that there are certain direct values available to the dealers in a state or district area to be derived from exhibits at state meetings and state clinics, etc. This is partly because such dealers are not called upon to invest in a score or more of such exhibits if they invest in one, as is the case with the national firms.

The Committee feels that there is mutual advantage in having present at the various state and district clinics and other meetings, as well as at the larger regional events, representatives of the various commercial firms serving the field. It is earnestly urged that such representation include not only members of the sales and service staffs, but all music editors and executives whose presence should afford mutual advantages to all concerned. Provision is made by most associations and groups for associate, sustaining, or contributing memberships or registration fees, through which the firms thus represented may pay a not disproportionate sum toward the common fund necessary to defray the expenses of these events. Values given and received in this manner seem more in balance and more in line with the educational spirit—at least in the many instances where only minimum benefits at best may be derived from the costs involved in setting up and manning an exhibit—which too often serve merely as background for miscellaneous and incessant "sample" tooting by the juveniles.

It is not the purpose of this memorandum to *dictate* in matters pertaining to policies which it is the prerogative of individuals, firms, or organizations to

determine. However, it is intended that the attitude of the National Associations be understood and appreciated, and that all groups and individuals in the field be invited to cooperate toward the end of increasingly satisfactory relationships and benefits inherent in our great cooperative activity. We particularly bespeak a sympathetic understanding on all sides as a basis of fair practice for all of us.

(Signed) COMMITTEE ON SCHOOL MUSIC COMPETITION-FESTIVALS

A. R. McALLISTER, President, National School Band Association  
 ADAM P. LESINSKY, President, National School Orchestra Association  
 MABELLE GLENN, Executive Chairman, National School Vocal Association  
 JOSEPH E. MADDY, President, Music Educators National Conference  
 C. V. BUTTELMAN, Executive Secretary, Music Educators National Conference



## MUSIC EDUCATION EXHIBITORS ASSOCIATION

ENNIS D. DAVIS

*Secretary-Treasurer, Music Education Exhibitors Association*

As ST. LOUIS points to one hundred years of public education; as the Music Educators National Conference celebrates one hundred years of music activities in American schools; so the various firms of the Music Education Exhibitors Association may recall the achievements of one hundred years of the supplying of materials of music education.

During this period of a century, the interests of music educators and the purveyors of music material have been constructed upon bases of mutual understanding of prevalent problems.

It is difficult to think of any major music education activity without the presence and influence of printed music; without music instruments; without the many items of materials on which our members have spent decades of careful and painstaking work in the process of development.

Your officers and educational committees spend large amounts of time and effort in the formulation of plans of music instruction. Our staff members spend their entire time in the development of materials which will enable you to meet your objectives in the most effective manner. When your procedures and activities take form you may be certain that we are sympathetic and that we are anxious to assist you in the achievement of your desired goal.

Indeed, we do not feel that we are only "commercial." We believe that we are equally anxious and interested in the business of developing a sound musical culture in American life.

A large majority of our associates are people who have been through the actual teaching procedures which prevail in American schools. They do not and cannot think except in relation to the manner in which our materials and services will be of value to you because they, too, have been confronted with the problems which you meet every day.

If you were to investigate the backgrounds and interests of early publishers, instrument makers, and other people engaged in similar activities you would find that their first ventures were stimulated by needs which they could discern under average school conditions. Today, it is our work to keep abreast with your procedures so as to be able to provide you the proper materials as soon as you need them. It is not an overstatement to say that we even anticipate your needs and that we sponsor and finance many of the new projects and ideas of your frontier thinkers. So, we believe that we, too, are music educators, but we function from a different angle.

Our organization, the Music Education Exhibitors Association, was created and exists for one purpose—that of coördinating the problems and functions of those who supply the materials of music education with those who use them. We actually function as a permanent committee on exhibits which relieves the Conference organizations of the labor and routine of exhibit problems, and which supplies to your treasury the entire proceeds of the income from the sale of exhibit space.

On a centennial date, round numbers seem to be popular, so it might be well to indicate that approximately one hundred firms are exhibiting their materials and services at this meeting. We have brought to St. Louis literally scores of specialists and tons of materials. They are at your service. We can show to you instruments from piccolos to tubas; you may sing through our songs from preschool through grand opera; we will outfit your organizations with somber robes or resplendent uniforms; we will show you periodicals that you should read; our reproducing instruments will surprise you in their remarkable advancement; we will show you the materials for instrumental teaching and repertory. Really, our services are too varied and extended to enumerate and describe.

We are on duty from eight every morning until six in the evening. We shall be greatly disappointed if you do not come to see us.



## MISSOURI MUSIC EDUCATORS ASSOCIATION

DEAN E. DOUGLASS

State Supervisor of Music

THROUGH THE MERGING of the Missouri State Band and Orchestra Directors Association with the Missouri State Choral Directors Association, music educators of this state have established an organization whose influence will be significant not only locally but nationally. This twofold significance will be manifest in the fact that school music activities within the state will be definitely unified, and that these activities will in turn be related to those of other states by reason of the affiliation of the Missouri Association with the Music Educators National Conference. This, of course, means that membership in the Missouri Music Educators Association carries with it membership (full or partial) in the Music Educators National Conference and the Southwestern Conference, together with subscription for the *Music Educators Journal*, which is official magazine of the Association. The affiliation also establishes direct relationship with the National School Band, Orchestra and Vocal Associations, affiliated national units of the Conference, and with the various affiliated state units.

The new organization is enabled, through the widening of its scope and interests, not only to continue the activities of its parent organizations but to do so with ever-increasing effectiveness. The general motives and functions of the Missouri M. E. A. may be summarized somewhat as follows: (1) To help make music education accessible to all school children in Missouri; (2) To raise the standards of teaching; (3) To participate in establishing policies of contests; (4) To participate in the selection of contest materials; (5) To present professional interpretation of contest and other materials in the clinics; (6) To make it possible, through the clinics, for teachers to get practical suggestions for solutions of their various problems; (7) To create a better



understanding between music teachers and administrators; (8) To enable teachers to know more thoroughly what their neighbors are doing in music education that they may the better judge their own work (this includes neighbors in other states as well); (9) To impress upon people that a knowledge of music and music education is one of the cardinal principles of good living; (10) To encourage participation in music for every child; (11) To carry on this program as a state unit of the Music Educators National Conference and to provide the media for coöperation and correlation with national and interstate affairs of the National and Southwestern Conferences, and of the National School Band, Orchestra and Vocal Associations.

Music education in the rural schools is an important concern of the newly organized Association, whose entire membership is supporting the state supervisor of music in his efforts to launch a program to include rural elementary school music supervision in each county of Missouri.

The sponsoring of music clinics to be held annually will, of course, continue to be a major function of the new Association, and preparations are well under way for the 1937 meeting. Plans have been made to include elementary school vocal and instrumental music in the clinic sessions. This important phase of school music instruction has not hitherto been included in the programs. In passing, it is of interest that in the spring of 1936, ten thousand students representing approximately 250 high schools, participated in the spring music contests conducted in this state. Much of the credit for this widespread interest in music education during the last few years is due to the work of the Missouri State Band and Orchestra Directors Association in coöperation with the State Choral Directors Association.

While commenting on the progress made in music education in the state, it is also interesting to note from the statistics included in the state supervisor's report that the number of high schools offering music for credit has increased from 290 in 1927-28 to 470 in 1935-36. The years 1934-35 and 1935-36 show an increase in enrollment in music in its various classifications throughout the high schools of the state. Exclusive of the cities of St. Louis, Kansas City and St. Joseph, the number of schools reporting in 1934-35 was 861 with 30,537 pupils enrolled in music classes; and in 1935-36, 1,029 schools with 41,837 pupils enrolled in music classes.

As a matter of history, this brief account should record the fact that the Missouri State Band and Orchestra Directors Association was organized in the winter of 1934-35, with Clarence Best, then of Webster Grove, as president. The organization of the Missouri State Choral Directors Association followed the next spring, and T. Frank Coulter, of Joplin, was elected president. The first clinic, jointly sponsored by the two Associations, had as guest conductors Charles B. Righter, Harold Bachman, and Max T. Krone. Attendance surpassed all expectations of even the most enthusiastic boosters, and the second clinic was also a joint affair. Held at Webster Grove, with George Dasch, William Revelli, and Max T. Krone as guest conductors, the event paralleled the success of the previous year with increased attendance.

However, after two years of growth as separate musical units, the administrative functions of the two organizations began to overlap, and the presidents, and their respective executive committees, sensing the duplication of effort and foreseeing the possibility of less coöperative administrative groups in future years, instituted the movement that led to the merging of the two groups. So, looking beyond their duties as band, orchestra, and choral leaders, these teachers took the stand that, as true music educators, their objectives

were one and the same, and that to continue as separate units was to openly admit a narrowness of vision. Hence, the merger was accomplished, and we now have the Missouri Music Educators Association. The organization plan provides for a president; three vice-presidents, whose duties are specifically in the fields of band, orchestra, and chorus; a secretary-treasurer; and a board of directors to include the retiring president and the state supervisor of music.

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## OHIO MUSIC EDUCATION ASSOCIATION

MERRILL C. McEWEN

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THE NAME of an organization often indicates its purpose and prescribes its activities. It may serve to confine the scope of activities into narrow limits, or it may serve to extend its program into large and inclusive fields of endeavor, allowing for growth and expansion as opportunity and need present themselves.

This realization prompted the Ohio High School Band Association—initiated by Harry F. Clarke and J. W. Wainwright in 1924—to change its name to the Ohio School Band and Orchestra Association in 1929, and the same realization prompted the School Band and Orchestra Association to change its name to the Ohio Music Education Association in 1932. Under this name, the organization has promoted vocal as well as instrumental activities, and has been concerned with all phases of music education.

The influence of the O.M.E.A. in Ohio has increased manifoldly since the inclusion of vocal affairs among its interests. Its membership has grown from forty-four in the original organization to five hundred in the present association (well over six hundred in 1937-38), and its list of endeavors has increased proportionately.

A brief summary of the usual activities comprising a year's work of the Ohio Music Education Association includes six district contests in choral, band, orchestra, solo, and ensemble events, followed by the state final contests; instrumental and vocal festivals, both district and state; clinics for vocal and instrumental groups with emphasis on improving the visiting teachers as conductors, interpreters, and diagnosticians; selecting music for required and selective lists for instrumental and vocal contests and festivals for high schools in the various classifications; publication of the *Triad*, official bulletin of the Ohio Music Education Association. Last in this list, but not last in importance was the appointment, this year, of thirteen committees, as follows: (1) State music library, (2) Vocal affairs, (3) Instrumental affairs, (4) Contest and competitive festivals, (5) Clinics and non-competitive festivals, (6) Improvement in teaching, (7) Research, (8) Rural school music, (9) Elementary school music, (10) Junior and senior high school music, (11) College music, (12) Community music, (13) Radio. A fourteenth committee for church music is to be appointed also.

The committees on instrumental and vocal affairs bear a heavy responsibility, for they select or suggest music which forms the basis of study for the year in many high schools in Ohio.

The contest committee proposes all rules for the various competitions, and, after their acceptance by the Association, enforces them. For the sake

of uniformity throughout the state, a unique and successful plan was inaugurated in 1936-37 by the contest committee whereby printed contest application blanks containing all rules for district and state contests were sent to all music teachers and school superintendents in the state with the statewide issue of the *Triad*. To avoid confusion, two types of blanks were printed; one for solo and ensemble events, the other for chorus, orchestra, and band events. Furthermore, the blanks were printed in seven different colors, one for each of the six districts and one for the state finals. The color scheme served to help district chairmen and to indicate the district to which competitors should go.

The radio committee has been active in contacting radio stations and arranging with them to broadcast quarter and half-hour programs by school organizations. Several radio forums have been held.

Other committees have confined their efforts to studies and reports in the *Triad*.

A few remarks about the organization of the Ohio Music Education Association may be of interest, especially to states now having or considering similar organizations. The president, second vice-president, treasurer, executive secretary and the five members of the board of directors are elected by the membership of the Association with the past presidents acting as a nominating committee. The retiring president automatically becomes first vice-president. There are two honorary members of the board: Edith M. Keller, state supervisor of music, and Harry F. Clarke, mentioned above, both of whom are tireless workers in and for the O.M.E.A.

Elections are held in May, and for several years have taken place immediately following the state solo and ensemble contest. At this same time reports of the various committees are heard. The president appoints all district chairmen, giving careful consideration to names suggested by the district membership. A space for these suggestions is provided on a prepaid mailing card ballot which Association members send to the *Triad* office, if they cannot be present at the business meeting. The president also appoints all committee chairmen and outlines for them a program in keeping with his aims for the year.

The function of the president is to stimulate and direct the activities of the Association within the bounds of the constitution. The first vice-president is in charge of membership, and, because of the affiliation plan, which will be discussed below, acts in this capacity for the Music Educators National Conference and the North Central Conference, as well as for the O.M.E.A. The second vice-president is the director of publicity. The treasurer's job is the usual one, but more will be said of it in a later paragraph. The executive secretaryship, a newly created office, combines the editorship of the *Triad* with the role of permanent record keeper.

It is generally agreed in the Ohio Music Education Association that the heart of all activities is in the district. Thus the responsibilities of the district chairmen are great. These officers are the organizers and promoters of the work in the districts.

Since 1933, the *Triad* has been published monthly during the school year. Through it the membership is informed of the plans and progress of the Association. Articles and reports also have a place in the *Triad*. A special feature of each issue is the Calendar of Events which lists coming concerts and other musical programs of the schools of Ohio. Visiting teachers are usually admitted free upon presentation of the O.M.E.A. membership card. Frequently, the *Triad* reproduces representative teaching schedules in schools

of various sizes. Prepaid mailing cards for reporting future programs to the Calendar of Events are regularly enclosed with the *Triad*. A similar service is given for other special information, balloting, etc.

Through affiliation arrangements, every member of the Ohio Music Education Association is a member of the Music Educators National Conference and of the North Central Conference, under one of the two following membership plans: (1) Dues, two dollars and a half (January 1 to December 31)—full membership in the O.M.E.A. and partial membership in the M.E.N.C., including the *Triad* and the *Journal*; (2) Dues, four dollars and a half (January 1 to December 31)—full membership in both organizations, including the *Triad* and the *Journal*.

Dues are paid directly to the office of the Music Educators National Conference, and membership cards are mailed from there. The Ohio Music Education Association receives one dollar and a half per member from the National office regardless of which of the two above memberships is taken. Of this amount, fifty cents goes into the operation of the state organization, fifty cents for the publication of the *Triad*, and a similar amount is earmarked for use in the district where the member teaches. Thus, a district fund is built, the size of which depends entirely upon the number of members in that district. The district funds may be used by the district chairman to promote any worth-while musical enterprise for his district.

The treasurer, following an accounting system made especially for the O.M.E.A. by one of Ohio's state universities, is able to report periodically the financial status of each district as well as that of the central organization. Bills are not payable by the treasurer until approved by the president or board of directors.

The Ohio Music Education Association is conscious of at least four conditions which go far toward making its work a success. These are: (1) A worth-while mission—that of stimulating, in all possible ways, music education in Ohio; (2) An enthusiastic group of men and women to accomplish this mission; (3) A strong organization through which to work; and (4) Its functioning as a state unit in the Music Educators National Conference.

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# THE DEVELOPMENT OF SCHOOL MUSIC COMPETITIONS

## A Brief Historical Sketch



THE DEVELOPMENT of school music competitions seems to be directly related to the rapid expansion in the teaching of instrumental music in the schools and in the organization of school bands and orchestras which began soon after the World War. Although music teaching in the schools of the United States dates back to 1838, little attention was given to instrumental music prior to 1900. "The belated entrance of instrumental music into the curriculum of the public schools was due to a variety of causes," says Birge in his *History of Public School Music*.<sup>1</sup> "One of the most fundamental of these was the continuance throughout much of the nineteenth century of the early prejudice against secular as opposed to sacred music, a prejudice carried over from the previous century. During the seventeenth century instrumental music was non-existent in the colonies. In the eighteenth century pipe organs began to appear in churches, and instrumental music began to have a place as a social diversion, but its serious cultivation was generally regarded as frivolous and wicked. This general attitude cast its shadow over three quarters of the nineteenth century, as shown in the conservative feeling that instrumental study was no part of the serious business of living. . . . There were other incidental causes which delayed the beginnings of public school instrumental work. One of these was doubtless the fact that most of the music supervisors were not instrumentalists, but singers, with the singers point of view. Another reason was the attitude of the school principals and superintendents. There was no precedent for instrumental music in the schools either of this country or even of Europe. . . . The introduction of vocal music into our public schools was largely influenced by the singing in the schools of Europe. Not so with instrumental music; its entrance into the schools was due to conditions inherent in the growth of democracy in education, which developed an elective system, giving the pupil a free choice of a wide range of studies."

### THE PIONEER DAYS OF INSTRUMENTAL MUSIC IN THE SCHOOLS

Although class instruction in instrumental music was introduced before the World War, and bands and orchestras sponsored by schools—but rarely with a definite place in the school program—were organized in various communities, practically all that was accomplished had to be pioneer work. However, it laid the foundation for a widespread development in the instrumental department of music education, which, as stated above, got under way shortly after the World War. In 1922 The Music Educators National Conference appointed a committee on instrumental affairs.<sup>2</sup> Much constructive work was done by this committee in various ways and also by the National Bureau for the Advancement of Music, which closely coöperated with the Music Educators National Conference Committee.

<sup>1</sup> *History of Public School Music*, Edward Bailey Birge, Oliver Ditson Co., Philadelphia.

<sup>2</sup> A Committee on Vocal Affairs was appointed in 1928. The Committees on Instrumental and Vocal affairs functioned until 1934, when they were discontinued and their responsibilities in connection with the competitions were assigned to the newly formed Committee on Festivals and Contests; other work which had been carried on by the two committees was divided among various units of the educational committee organization of the Conference. The Festivals and Contests Committee, an appointive body, was replaced in 1936 by the Committee on School Music Competition-Festivals, consisting of the Presidents of the National School Band, Orchestra and Vocal Associations, the president and executive secretary of the Conference.

## A SPONTANEOUS DEVELOPMENT

Inasmuch as the present writing is intended only as a brief outline of the school music competition movement, it is inadvisable to attempt a review of all the factors that contributed to the almost miraculous achievements of the American schools during this period, which embraced not only the instrumental music developments, but all phases of music education, and influenced the entire curriculum to a considerable extent.<sup>1</sup> Suffice it to say however, that the competitions developed almost as spontaneously as the broader movement in music education from which they sprang.

Perhaps not a great deal can be said for the educational motivation of some of the first contests. But apparently they served good purpose for the most part. What if the participation of X town band in the contest was inspired mainly by the pride of the local citizens—or the desire to “beat Z town”? Very soon the directors and the students began to recognize the mirror values of the competitions. Many a director was able to prove to his students—perhaps to himself—that it was necessary to *do* something if the school band or orchestra was to justify the hometown pride which was the basis of the band’s existence. Improvement of teaching was a natural consequence. In the course of time the competitions themselves were vastly improved.

## THE MODERN COMPETITIONS

At first nearly an entire season was spent by a group in drilling on the contest pieces—sometimes learned almost by rote. Teaching of fundamentals was neglected. Today, in most cases, contest required pieces are not announced until after midseason. Sight reading tests provide a medium for evaluating the work done in fundamentals, and in the development of general musicianship. Good sportsmanship and the festival spirit are stressed, groups are encouraged, often required, to hear each other perform. First, second, and third place awards are no longer given, but groups are rated on their musical achievement as demonstrated. There is not just one “winner” with all the rest losing. Indeed, as one person put it, “it is just like any other subject in school; you don’t fail unless you land in Division V, which is below average. Everything else—Division IV and above—is ‘passing’”. Of course everybody strives for Division I, but II is pretty fine, and a III or a IV simply mean we have some more work to do!”

Improved adjudication, with standard comment sheets, filled in by the adjudicators and supplied to the directors, and to each contesting soloist and ensemble, also mark an important educational advance. Properly used, these comment sheets furnish expert criticisms, with constructive suggestions, coveted by director or student.

Another very important factor in the contest movement which had influence on the entire instrumental music program was the publication of carefully chosen music lists. These lists were selected by the Music Educators National Conference Committee on Instrumental Affairs, until the full responsibility for the contests was assumed by the National School Band and Orchestra Associations in 1933. Solo and ensemble music lists were compiled by the Associations, beginning in 1928. The solo and ensemble competitions should also be mentioned as one of the important factors in stimulating individual study, and

<sup>1</sup> See Birge’s History, Music Educators National Conference Yearbooks, various publications of the National Bureau for the Advancement of Music.

also as an important medium for discovering unusual talent. Many scholarships have been thus awarded to deserving students whose talents might not otherwise have become known or might not have been encouraged to develop their talents, but for the incentive of the competition.

Perhaps of no less importance than other factors mentioned has been the public attention and support secured for music education by the competitions. To be sure, not always has the influence of the contests on the public mind been wholesome. But most of the negative results were traceable to causes which could be eliminated without injuring the educational and inspirational values of the contests. Human frailties we always have with us, but even so, it is worthy of note that in recent years sympathetic understanding, friendliness, a spirit of coöperation, and a well developed bump of good sportsmanship seem to be among the characteristics common to adults and students who participate in competitions. In any event, competitions have done a great deal to make the American public school-music conscious and have accomplished much in raising the general level of teaching and performance standards, in addition to providing invaluable and altogether delightful experiences for thousands of young people.

#### BAND CONTESTS FIRST

It was a natural development that the first organized state contests were for bands, although there were a few festivals in the earlier days in which orchestras and glee clubs participated. Various state and sectional school band contests—and one unofficial national school band contest—were held prior to 1926. In that year, the Music Educators National Conference Committee on Instrumental Affairs (J. E. Maddy, chairman) and the National Bureau for the Advancement of Music (C. M. Tremaine, director) coöperated with fifteen state contests and conducted in Fostoria, Ohio, a national competition, for which the state contests served as qualifying preliminaries.<sup>1</sup> The first "official" state school orchestra contests were held in 1928. There were fifteen state orchestra contests in this year, and thirty in 1929 when the first national competition for school orchestras was held in Mason City, Iowa.<sup>2</sup>

The number of state competitions and the number of bands and orchestras participating in the national competitions increased year by year. Solo competitions were added for all instruments of the band and orchestra, and ensemble competitions for various wind and string combinations were added. At first most of the solo and ensemble contestants in the national competitions were members of participating bands and orchestras; in later years from one-third to one-half of the solo and ensemble players are members of bands and orchestras not attending the national contest.<sup>3</sup>

#### VOCAL MUSIC COMPETITIONS

Although the earlier contests were confined to bands, with orchestras following, contests for choruses, glee clubs, soloists and small vocal ensembles have been held in various states for a number of years. In 1937, the National

<sup>1</sup> Succeeding national school band contests were held in Council Bluffs, Ia., 1927; Joliet, Ill., 1928; Denver, Colo., 1929; Flint, Mich., 1930; Tulsa, Okla., 1931; Evanston, Ill., 1933; Des Moines, Ia., 1934; Cleveland, Ohio, 1936.

<sup>2</sup> Succeeding national orchestra contests were held in Lincoln, Nebr., in 1930; Cleveland, Ohio, 1931; Elmhurst, Ill., 1933; Ottawa, Kans., 1934; Madison, Wis., 1935; and Columbus, Ohio, 1937.

<sup>3</sup> To enter the national a soloist or ensemble must be from a band, orchestra or chorus which has entered its state contest of the current year. If the soloist or ensemble qualifies for the national in the state solo or ensemble competition, eligibility for the national is established whether or not the band, orchestra or chorus qualifies in the state.

School Vocal Association, coöperating with the National School Band and Orchestra Associations, provided vocal events in the Region 9 competition-festival at Lawrence, Kansas. In the same year a choral competition-festival was held by the National School Vocal Association in connection with the biennial meeting of the North Central Conference at Minneapolis, Minnesota. In 1938 various of the ten regions provided for vocal music competitions, and a national competition-festival was a feature of the Music Educators National Conference biennial convention at St. Louis. The Minneapolis and St. Louis events, however, did not function as finals for the state competition, but were provided as special features of the music education program.<sup>1</sup>

In 1937 the Vocal Association began the extensive work of compiling music lists for state and national competitions. At present these lists will be for mixed chorus accompanied and unaccompanied, male voices, female voices, small vocal ensembles.

#### COÖPERATIVE PLAN

To the thoughtful observer it is apparent that the incentives and benefits of the competitions apply alike to the instrumental and vocal music students. Indeed, it appears that the fullest advantages accrue in schools wherein all pupils and music teachers, whether instrumentalists, vocalists or both, are afforded opportunities made available through consistent and temperate admixture of the competition-festival elements in the routine of the school music program.

The National School Band Association was organized in 1926 with A. R. McAllister as president. In 1929 the name was changed to National School Band and Orchestra Association, but in 1932 the organization was divided, and the National School Orchestra Association was formed with A. P. Lesinsky as president. These organizations, the active members of which were chiefly the directors of bands and orchestras taking part in the national contests, coöperated closely with the Committee on Instrumental Affairs and the National Bureau for the Advancement of Music. Presidents McAllister and Lesinsky have been retained in office continuously to the present date (1938).

In 1933 the National School Band and Orchestra Associations took over active responsibility for the national competitions, with the Music Educators National Conference on Competition-Festivals supervising adjudication and the selection of music lists. In 1936 the newly organized National School Vocal Association joined forces with the Band and Orchestra Associations. At this time the three organizations became auxiliaries of the Music Educators National Conference, and assumed full charge of the National School Music Competition-Festivals. The three Associations are so set up that they may work as independent or combined units, according to the needs of the project at hand. They function in relation to their own program and to the activities of the National Conference through the medium of the Music Educators National Conference Committee on School Music Competition-Festivals.<sup>2</sup> The business office of the National Conference serves the associations as business

<sup>1</sup> National competitions for high school vocal soloists were inaugurated in 1933 by a Committee representing the American Academy of Teachers of Singing, Chicago Council of Teachers of Singing and the Music Educators National Conference. Preliminaries were held at the conventions of the Sectional Conferences in the odd years; finals at the conventions of the National Conference in the even years. These competitions were sponsored by the National School Vocal Association in the 1937-1938 period.

<sup>2</sup> Personnel of the National Committee on School Music Competition-Festivals 1936-38: A. R. McAllister, President, National School Band Association; Adam P. Lesinsky, President, National School Orchestra Association; Mabelle Glenn, Executive Chairman, National School Vocal Association; Joseph E. Maddy, President M.E.N.C.; C. V. Buttelman, Executive Secretary, M.E.N.C.



and publication headquarters, and the official organ is the National Conference magazine, the *Music Educators Journal*.

### THE REGIONAL PLAN

Year by year it was becoming increasingly difficult to find a host city with facilities adequate to meet the requirements of the constantly growing number of participants in the national competitions. Furthermore, great distances and attendant expense for transportation, in addition to longer absences from school required by added travel time, tended to localize the competition to the states nearest the contest city. To overcome these drawbacks and carry the benefit of the national competitions to all sections of the country, it was proposed to divide the country into ten regions, holding a competition conducted under national rules and with national standards of adjudication in each region.

At the business meeting of the National School Band Association held in Urbana, January 1937, this regional competition plan was unanimously adopted. Obviously an entirely new plan of government was indicated. Therefore, in order to immediately inaugurate the regional competitions and at the same time make provision for a plan of reorganization, adequate to provide for the necessary administrative and governing set-up, it was unanimously voted (a) to suspend the constitution of the Association; (b) to extend "for the ensuing year or until their successors are elected," the terms of all members of the 1936-37 Executive Committee; (c) to empower the members of the Executive Committee then holding office to put the new plan into operation, with instructions to prepare and present for adoption a new constitution; (d) to invite the National School Orchestra Association and the National School Vocal Association to coöperate with the National School Band Association in the development of a joint plan for the operation of the regional competitions and for the reorganization of the three associations.

The National School Orchestra Association, which had previously approved of the regional competition plan, voted unanimously at its meeting in Columbus, Ohio in May, 1937, to follow the same procedure inaugurated by the Band Association. The terms of the members of the Executive Committee then in office were extended for one year, or until such time as the reorganization plan could be put in effect, and the Executive Committee was empowered to coöperate with the Executive Committees of the Band and Vocal Associations in the joint program above referred to.

The Vocal Association, which was organized at the time of the biennial meeting of the M.E.N.C. in 1936, did not adopt a constitution but prepared the way for joint action with the Band and Orchestra Associations by delegating full authority to the Executive Committee to carry on the Association activities and in coöperation with the Band and Orchestra Associations to work out a satisfactory plan of organization and coöperation.

The Executive Committees of the three National Associations, through the medium of the National Committee on School Music Competition-Festivals representing the three Associations and the Music Educators National Conference, have carried on the activities to the end that all ten regions are now organized and will be represented at the next meeting of the National Board of Control (Urbana, January 5, 6, 7, 1939). The National Board, acting on the instructions of the respective regions, will pass upon the new constitution and present it to the respective regions for their ratification.

In this work, A. R. McAllister, president of the National School Band Association and secretary of the National Committee on Competition-Festivals

has served as field secretary for the three associations. (Note: Reports, resolution and other data pertaining to the reorganization plan will be found in the M.E.N.C. YEARBOOK for 1937, pp. 381-389.)

#### OPERATION OF THE REGIONAL PLAN

Regulations regarding classification, eligibility and all rules and other items essential to the maintenance of uniformity of procedure and standards of adjudication are under the supervision of the National Board of Control, as are also such matters as choosing and publishing music lists and required pieces, issuing of standard forms, approval of adjudicators not already on the national approved list, selection of designs for standard plaques and medals, etc.

The competitions are under the management of the boards of control of the respective regions. (The National Board of Control is represented by at least one official at each competition, such official serving in an advisory or supervisory capacity.)

Direct expenses of each regional competition—such as adjudicators' fees, cost of medals and plaques—are paid from entry fees, all of which go into the regional treasury for this purpose.

National Association expenses—publication of bulletins, music lists, membership and other forms; postage, travel, clerical, bookkeeping, etc.—are paid from membership dues and contributions.

#### GOVERNMENT

Each Regional Board of Control consists of three members from each state or state division in the region. One of the three members from each state is elected to represent band; one to represent orchestra; one to represent choral music. Thus each Regional Board of Control includes one band representative, an orchestra representative and one vocal music representative *from each state or state division* in the region. The Regional Board elects a chairman from its membership annually. The Regional Board operates under the authority of the National Board of Control. It has a voice in the National Board as described below.

The National Board of Control consists of three members from each region—one representing band, one representing orchestra, one representing choral music. The full membership of the National Board, representing the ten regions, thus includes ten band representatives, ten orchestra and ten choral music representatives. These three groups meet separately to elect the presidents of the National School Band, Orchestra and Vocal Associations, and to deal with matters specifically pertaining to the respective National Associations. The Board operates as one unit in all general business affairs.

The three presidents elected as above described, with the president and executive secretary of the Music Educators National Conference, automatically constitute the Committee on Competition-Festivals, previously referred to. This committee represents the highest executive authority.

Note: A booklet giving the reports including statistics of the 1938 ten regional competition-festivals held may be procured from the headquarters office, Suite 840, 64 E. Jackson Blvd., Chicago.



PART II

OFFICIAL REPORTS AND RECORDS

## RESOLUTIONS



*Adopted by the*

**Music Educators National Conference**

*St. Louis, Missouri, March 31, 1938*

### I.

WHEREAS, in the past two decades music and art have assumed a new importance in the life of our nation, and hence in the scheme of our education, and

WHEREAS, the chief responsibility for gathering and disseminating information which shall affect educational practice in the United States has been delegated to the Bureau of Education of the Department of the Interior, and

WHEREAS, the present facilities of the Bureau of Education are inadequate to cope with the demands made by these new developments; therefore, be it

*Resolved*, That the Music Educators National Conference endorse the McGranery H.R. 8132 Bill to establish a Division of Fine Arts in the Office of Education, Department of the Interior, as a natural and desirable expansion of a bureau which is primarily endowed with the task of stimulating and guiding educational developments in the country at large.

### II.

Modern attitudes and methods in music education have rightly exalted song singing, intelligent listening, and creative activities above mere drill in sight singing, and, because reaction always tends to go to extremes, it is the practice of some teachers today to scorn the whole idea of sight singing and to eliminate its practice from their programs. But ability to read music is still an essential, first, as a tool in the case of vocal music; second, as a necessary prerequisite to instrumental music; and, third, as an important ingredient in music appreciation. It is therefore the sense of this body of music educators that our grade school music instructors should continue to make every effort, first, to stimulate their pupils to want to learn to read music; and, second, to guide them wisely and kindly in their growing mastery of the musical score.

### III

The quality of performance in our high school instrumental groups is determined largely by the quality of playing of each individual member. In recent years there has been a certain tendency to require so much of the pupil during the school day that he has had but little opportunity for perfecting his playing ability by means of serious and concentrated individual study. The Music Educators National Conference stands for the development of growing musicianship in the case of each individual pupil who is interested in music, and therefore recommends that teachers and supervisors of music throughout the country take immediate steps that will make it possible for a very much larger number of pupils to receive school credit for lessons taken, and practice done, outside of school.

### IV

The application of psychological principles to music study already has immensely increased the effectiveness of the music educator's teaching. But we have only just begun to apply even well-established principles to our work; and there is a rich store of treasure that is as yet entirely untouched. This

Conference was called together for its first meeting at Keokuk, Iowa, because P. C. Hayden wanted to demonstrate to his fellow music supervisors the results of certain experimentation in which he had been engaged. We have, as a Conference, been receptive to new ideas and our Research Council has kept us in touch with new developments. But the great body of our members are not sufficiently in touch with the findings of research already available, and, for the most part, they are entirely indifferent to the great influence for good that additional research may have in store.

*Be it therefore resolved* that the Music Educators National Conference, at this great anniversary meeting, reaffirm its faith in intelligent research and experimentation in the psychology of music teaching, and that its members be urged to put into practice the principles of teaching that have been and are being evolved by our leading psychologists.

## V

The Music Educators National Conference is not unaware of modern educational trends, and as intelligent educators we are naturally in sympathy with the fundamental principles of correlation and integration. But we know that if music is to function as a vital force in enriching the integrated curriculum, opportunity must be provided for the study of music per se. Unless the music pupil has a chance to develop real musical skill and taste, his contribution to an integrated program will be but a superficial and sentimental one. We believe in music as an educational force, and we wish our subject to have its chance to enrich and ennoble the lives of the individual pupils who constitute our schools. Because of this belief, we urge upon school administrators that they provide time in the school day for the practice of music as an art, in order that our subject, in correlation with other subjects, may stimulate the development of the richest possible personal life in the case of each individual pupil.

## VI

The Music Educators National Conference was organized and has existed primarily as a group of music teachers and supervisors in the public schools, but as our pupils have gone out from the schools into the communities as citizens, and into the colleges as students of higher education, we have followed them with anxious eyes to see whether they were still interested in music after leaving our protective wings. Our hearts have been gladdened by the fact that many of our former students have kept up their music—in home, in community, in college. But we are saddened to see that so often the high school graduate who has learned to love music as “a thing of beauty and a joy forever” finds so little opportunity for pursuing music as an avocation in community and college. We believe in music as a satisfying experience and we urge that colleges, cities, and other social groups make more ample provisions for the practice of music by encouraging the development of choruses, and choirs, of bands and orchestras, of small ensembles and of study groups of various kinds; all these being intended primarily for men and women who are no longer in school. We believe that as one step in such a development the public high schools ought to be made available for evening or Sunday meetings of music groups; and we urge the appointment of community music directors to take charge of the work.

## VII

Finally, the Music Educators National Conference, in this great centennial year of music education in America, directs attention and endorses once

more that Magna Charta of music education in America, the report of the Boston School Committee, accepted by the Board of Education on September 19, 1837, and especially that portion of the report which is here reproduced:

"What is the great object of our system of popular instruction? Are our schools mere houses of correction, in which animal nature is to be kept in subjection by the law of brute force and the stated drudgery of distasteful tasks? Not so. They have a nobler office. They are valuable mainly as a preparation and a training of the young spirit for usefulness and happiness in coming life. Now, the defect of our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely when, for all the true purposes of life, it is of more importance, a hundred-fold, to feel rightly than to think profoundly. Besides, human life must and ought to have its amusements. Through vocal music you set in motion a mighty power which silently, but surely, in the end, will humanize, refine, and elevate a whole community. . . .

"If the committee have erred in attaching so much importance to vocal music as a part of public instruction, they can only say they err with Pythagorus and Plato, Milton and Luther, Pestalozzi and Fellenberg. Finer spirits than these the world hath not bred. In such company there will be consolation."

[NOTE: THE FOREGOING RESOLUTIONS, FORMULATED AND RECOMMENDED BY THE COUNCIL OF PAST PRESIDENTS AND PRESENTED BY KARL W. GEBREKENS, CHAIRMAN OF THE COUNCIL, WERE UNANIMOUSLY ADOPTED BY THE MUSIC EDUCATORS NATIONAL CONFERENCE AT ITS BIENNIAL BUSINESS MEETING HELD IN ST. LOUIS, MISSOURI, MARCH 30, 1938. MEMBERS OF THE COUNCIL OF PAST PRESIDENTS: KARL W. GEBREKENS (CHAIRMAN), JOHN W. BEATTIE, EDWARD B. BIRGE, GEORGE OSCAR BOWEN, WILLIAM BREACH, WALTER H. BUTTERFIELD, FRANCES E. CLARK, HOLLIS DANN, PETER W. DYKEMA, WILL EINHART, C. A. FULLERTON, MABELLE GLENN, EDGAR B. GORDON, HENRIETTA G. BAKER LOW, OSBOURNE MCCONATHY, ELIZABETH C. McDONALD, ARTHUR W. MASON, W. OTTO MIESSNER, CHARLES H. MILLER, RUSSELL V. MORGAN, HERMAN F. SMITH. ADDITIONAL RESOLUTIONS, PRESENTED FROM THE FLOOR, FOLLOW.]

### MUSIC IN SOCIAL LIFE

At the general session held under the direction of the M.E.N.C. Committee on Music in Social Life, Osbourne McConathy, chairman, the following resolutions were presented and by unanimous vote of the session referred to the Executive Committee and the Council of Past Presidents, with the recommendation that the resolutions be presented at the biennial business meeting for adoption by the Conference. The Conference adopted the resolutions unanimously.

SINCE one of the important reasons for including music as a subject for study in the public schools is the expectation that it will lead to greater interest and participation in music throughout the community, therefore, *be it resolved*:

(1) That school music teachers and supervisors should assume a marked share of responsibility and initiative in the unification and development of music activities in the community, particularly for and among school graduates.

(2) That systematic plans be developed by which the musical record of high school graduates may be sent to the music departments of the colleges to which they go, to the end that the students may be encouraged to continue their musical activities at the college level.

(3) That, since adequate musical and organizational leadership is essential to the success of community musical organizations, the high schools of the country be urged to provide training and opportunities for talented students to develop leadership ability in music; and state colleges, normal schools, and other institutions of higher learning be pledged to provide further opportunities for training socially-minded leaders for community music work.

(4) That, as music is a vital part of religious observance, graduates of high school music departments be urged to participate to a greater extent in the improvement of music in churches and Sunday schools. Also, that churches be urged to employ musicians thoroughly trained in sacred music in the hope that more trained high school graduates may be attracted to church choirs.

(5) That, since the service clubs throughout the country have already shown great interest in school music, all school music educators be urged to coöperate with such organizations in all legitimate ways to extend and improve the music of the community, and to help bring better music to these clubs.

(6) That we heartily commend the efforts already made by various governmental and private agencies—such as the federal government, some forward-looking states, several municipalities, many colleges, school boards, civic recreation commissions, and other public and private social agencies, in providing opportunities for organized amateur participation in music, and that we urge the continuation and expansion of these efforts to the end that they shall become more widespread and significant in scope.

(7) That adult education through the public schools should increasingly include vocal and instrumental ensembles and other phases of music instruction.

(8) That, since school buildings and equipment are the property of the whole community, they should be placed at the disposal of properly authorized, organized, and well conducted music projects of a community nature.

(9) That, as community music leadership in many places must of necessity devolve largely upon the directors of music in the schools, such fact should be taken into consideration in arranging remunerations and schedules of these teachers.

(10) That the wider interests in music here advocated should as far as is practicable be so focussed as to improve attendance at concerts and otherwise to increase opportunities for employment of professional musicians.

#### THE PEPPER-COFFEE BILL

Following a discussion of the Pepper-Coffee Bill and its content and implications in comparison with the purpose and provisions of the McGranery Bill, previously endorsed by the Conference (Resolution No. 1 of the Report of the Council of Past Presidents), a committee was appointed to prepare and present an analysis of the Pepper-Coffee Bill and a recommendation for action on the part of the Conference. Following is a digest of the report of the Committee:

(1) The Pepper-Coffee bill (known to the Senate as No. 2396 and to the House of Representatives as No. 9102) is conceived to establish a Bureau of Fine Arts, to provide for permanent government positions for all people now temporarily employed under the WPA projects in relation to the following: (a) the theatre and its allied arts, (b) the dance and its allied arts, (c) music and its allied arts, (d) literature and its allied arts, (e) the graphic and plastic arts and their allied arts, (f) architecture and decoration and their allied arts.

(2) The bill further provides that the "Commissioner shall be appointed by the President of the United States from a panel of names to be submitted to him by organizations representing the greatest number of artists employed in each of the arts under the Bureau."

(3) The members of the proposed Bureau are to be appointed by the Commissioner from a panel of names submitted by a similar method.



(4) The bill further provides "subdivisions which shall include the creative, interpretative, research, and teaching aspects" of various arts among which is named music and its allied arts.

(5) The bill further provides that "Persons employed under the Bureau shall not be subject to the civil-service laws."

(6) Under "Qualifications" said bill does not specify any standards of preparation that shall be required of employees, and in no other section prescribes such definite standards, whether the employees be concerned with "teaching aspects" or other aspects of any of the arts.

(7) The said bill prescribes in its Section 10 that regional committees "shall undertake the teaching, training, development and encouragement of talented persons as artists," although no standards of preparation for those who shall so teach and train are specified in any part of the bill.

(8) In respect to the foregoing features of the bill, the following resolution is suggested:

*Resolved*, That the Music Educators National Conference (an organization of eleven thousand supervisors, teachers and directors of public, private, and parochial schools, colleges, universities, and allied organizations) assembled in convention in St. Louis, Missouri, March 27-April 1, 1938, is in favor of a Division of Fine Arts in the Office of Education, Department of the Interior, but is unalterably opposed to the establishment of such a bureau as prescribed in the Act known to the Senate as No. 2396 and to the House of Representatives as No. 9102.

*Be it further resolved* that the Executive Committee of the Music Educators National Conference be instructed to take such action as will make known our position to all who are interested in the development of music education.

[The resolution was unanimously adopted.]

#### ARMY BANDMASTERS

The attitude of the Conference in regard to the proposed change in the status of army band leaders is indicated by the following resolution which was unanimously passed after a spirited discussion:

*Resolved*, That the Music Educators National Conference endorse the bill now before Congress (H. R. 4947 and Senate 2259), which if passed, will provide for commissioning of army band leaders, thus providing recognition for musicians in the army on the same plane as is accorded to men in other professions, such as doctors, dentists, chaplains, etc.

# MUSIC EDUCATION RESEARCH COUNCIL

## BIENNIAL REPORT

[Report of the Music Education Research Council to the business meeting of the Music Educators National Conference, St. Louis, Mo., Wednesday, March 30, 1938.]



THE RESEARCH COUNCIL wishes to make the following report of its studies which, during the past two years, have been pointed largely toward a preparation of a course of study extending from the preschool level through the twelfth grade of the high school and including a schedule of activities for young people who have completed the music program of the school system.

The program consists of three divisions: (1) A preliminary study of each level. (2) The preparation of a philosophy of music education. (3) The preparation in final form of a course of study in the various levels unified through this philosophy report.

The Council reports that the preliminary studies are almost all completed. You have already received through the 1936 YEARBOOK and an issue of the *Music Educators Journal*, the preliminary program for grades 1, 2 and 3, prepared by a subcommittee, of which Earl W. Gehrkins is chairman. In succeeding issues of the *Music Educators Journal*, a basic program for grades 4, 5 and 6, under the chairmanship of Edward Bailey Birge; the organization of music courses in junior high school, under the chairmanship of Mabelle Glenn, and the organization of music courses in the senior high schools, under the chairmanship of Edgar B. Gordon, will be presented to our members.

A very significant work is being carried on that has been entitled "Post-High Community and College Music." The name of this committee has been changed to "Music in Social Life" and will complete a comprehensive report which is now well under way.

The Council wishes to emphasize its desire that members read these preliminary reports as they appear in the *Music Educators Journal* and send to the office of the Music Educators National Conference such comments, criticisms, and suggestions as they believe will be helpful in the forming of as perfect a course of study as the combined wisdom of all Conference members can make possible.

In addition, the Council has studied the reports of the various standing committees of the Conference and wishes to commend the extensive and excellent work carried on by most of the groups. It is the intention of the administration and of the Research Council of this Conference to see that these excellent surveys and reports are not lost with the passing of time, but that they will, instead, contribute to a richer and more complete course of study. This procedure has made it possible to enlist the efforts of many more members in work helpful to the whole profession of music education. We express our appreciation to the members and chairmen of these various committees.

RUSSELL V. MORGAN, *Chairman.*

## THE BIENNIAL ELECTION

IN ACCORDANCE with the provisions of Article VIII of the Constitution of the Music Educators National Conference, and pursuant to a call issued by Second Vice-President Ada Bicking, chairman of the Board of Directors, the Board met on Sunday, March 27, 1938, at the Jefferson Hotel, St. Louis, Missouri, and prepared a list of fourteen candidates for the nominating committee as follows: Charles M. Dennis, San Francisco, California; Mary E. Ireland, Sacramento, California; Ethel M. Henson, Seattle, Washington; Charles R. Cutts, Billings, Montana; M. Claude Rosenberry, Harrisburg, Pennsylvania; William Breach, Buffalo, New York; Mabelle Glenn, Kansas City, Missouri; W. Otto Miessner, Lawrence, Kansas; J. Henry Francis, Charleston, West Virginia; Samuel T. Burns, Baton Rouge, Louisiana; William W. Norton, Flint, Michigan; John W. Beattie, Evanston, Illinois; Marguerite V. Hood, Missoula, Montana; Grace Van Dyke More, Greensboro, North Carolina.

The following board of tellers was appointed by President Maddy: Laverie E. Belstrom (chairman), Minneapolis, Minnesota; Helen Boswell, Louisville, Kentucky; Mabel E. Bray, Trenton, New Jersey; Cleve J. Carson, Gainesville, Florida; May Dorsey, Newcastle, Indiana; Hyacinth Glomski, Chicago, Illinois; Esther Goetz, Chicago, Illinois; Eugene F. Heeter, Holland, Michigan; Ruth B. Hill, Anderson, Indiana; Ella C. Mann, Minneapolis, Minnesota; Paul W. Mathews, Lexington, Kentucky; Haydn M. Morgan, Newtonville, Massachusetts; Lois Powell, Minneapolis, Minnesota; Lenel Shuck, Fresno, California; Jennie Belle Smith, Athens, Georgia; Lewis L. Stookey, Mobile, Alabama; Grace P. Woodman, Charlotte, North Carolina.

At the general session on Monday, March 28, the following were elected by ballot as members of the nominating committee: Charles M. Dennis, San Francisco, California; William Breach, Buffalo, New York; Mabelle Glenn, Kansas City, Missouri; W. Otto Miessner, Lawrence, Kansas; William W. Norton, Flint, Michigan; John W. Beattie, Evanston, Illinois; Grace Van Dyke More, Greensboro, North Carolina.

The Nominating Committee posted on the day prior to the election a slate listing two candidates for each office to be filed, as follows:

*For president:* M. Claude Rosenberry, Harrisburg, Pennsylvania; Louis Woodson Curtis, Los Angeles, California.

[NOTE: By constitutional provision Joseph E. Maddy, the retiring president, will serve as first vice-president for the 1938-1940 term.]

*For second vice-president:* Lilla Belle Pitts, Elizabeth, New Jersey; Edith M. Keller, Columbus, Ohio.

*For members at large of the Executive Committee* (Four-year term, 1938-1942): Frank C. Biddle, Cincinnati, Ohio; J. Leon Ruddick, Cleveland, Ohio; Haydn M. Morgan, Newtonville, Massachusetts; Hobart Sommers, Chicago, Illinois. (Two to be elected.)

*For member at large of the Board of Directors* (four-year term, 1938-1942): A. R. McAllister, Joliet, Illinois; Louis G. Wersen, Tacoma, Washington.

*Music Education Research Council* (five-year term, 1938-1943): Will Earhart, Pittsburgh, Pennsylvania; Peter W. Dykema, New York City; Helen M. Hosmer, Potsdam, New York; Samuel T. Burns, Baton Rouge, Louisiana; Marguerite V. Hood, Missoula, Montana; Clara Ellen Starr, Detroit, Michigan. (Three to be elected.)

*Music Education Research Council* (five-year term, 1939-1944): W. Otto Miessner, Lawrence, Kansas; Karl W. Gehrken, Oberlin, Ohio; Helen C.

Howe, Chicago, Illinois; Glenn Gildersleeve, Dover, Delaware; Lorin F. Wheelwright, Salt Lake City, Utah; Ada Bicking, Indianapolis, Indiana. (Three to be elected.)

[The foregoing nominations for the two five-year terms of the Research Council (1938-1943 and 1938-1944) were in accordance with the stipulations of Sections 1 and 3, Article X, of the Constitution of the Music Educators National Conference. These Sections were amended at the 1938 business meeting in St. Louis to provide for a six-year term and a total membership on the Council of eighteen, six of whom are to be elected at each biennial meeting hereafter. Although the election ballot, as printed, listed two groups of six candidates for the respective five-year terms, the three members elected from each group are to serve the full six-year term, 1938 to 1944.]

Ballot boxes in charge of the board of tellers were open from 10:00 A. M. until 12:00 M. in the foyer of the St. Louis Municipal Opera House in which the biennial business meeting convened. Printed ballots were supplied to all active members, listing the candidates above named. The following were elected:

*President:* Louis Woodson Curtis, Los Angeles, California.

*Second Vice-President:* Lilla Belle Pitts, Elizabeth, New Jersey.

*Executive Committee members at large* (four-year term—1938-1942): Frank C. Biddle, Cincinnati, Ohio; Haydn M. Morgan, Newtonville, Massachusetts.

[Continuing in office until 1940 to complete their four-year terms as members at large of the Executive Committee are: George H. Gartlan, Brooklyn, New York, and Richard Grant, State College, Pennsylvania. Retiring President Joseph E. Maddy serves as first vice-president for the two-year term 1938-1940. Retiring members of the Executive Committee: Herman F. Smith, first vice-president; Ada Bicking, second vice-president; John W. Beattie and William W. Norton, members at large.]

*Board of Directors member at large* (four-year term): A. R. McAllister, Joliet, Illinois.

[Continuing in office as member at large of the Board of Directors: Glenn Gildersleeve, Dover, Delaware.]

*Music Education Research Council* (six-year term, 1938-1944): Ada Bicking, Indianapolis, Indiana; Samuel T. Burns, Baton Rouge, Louisiana; Peter W. Dykema, New York City; Will Earhart, Pittsburgh, Pennsylvania; Karl W. Gehrken, Oberlin, Ohio; W. Otto Miessner, Lawrence, Kansas.

[The amendment to Article X, Sections 1 and 3, of the Constitution, which provided for an extension of the Research Council term to six years and for increasing total membership of the Council to eighteen, also made the necessary provisions for extending the terms of Council members continuing in office. Following are the continuing members (*six-year term, 1934-1940*): Edward B. Birge, Bloomington, Indiana; Jacob A. Evanson, Pittsburgh, Pennsylvania; Edgar B. Gordon, Madison, Wisconsin; Grace Van Dyke More, Greensboro, North Carolina; James L. Mursell, New York City; Anne E. Pierce, Iowa City, Iowa. (*Six-year term, 1936-1942*): John W. Beattie, Evanston, Illinois; Mabel E. Bray, Trenton, New Jersey; Marion Flagg, New York City; Mabelle Glenn, Kansas City, Missouri; Ernest G. Hesser, New York City; Russell V. Morgan, Cleveland, Ohio.]



*Music Education Exhibitors Association*, at its biennial business meeting held at Hotel Statler, St. Louis, March 30, 1938, elected the following officers: President: Nelson M. Jansky, C. C. Birchard & Company; Secretary-Treasurer: Ennis D. Davis, Ginn & Company (re-elected). Members of the Executive Board: Robert Schmitt, Paul A. Schmitt Company; Don Malin, Lyon & Healy; Carroll Cambern, Carl Fischer, Inc.; Lynn Sams, C. G. Conn, Ltd. The retiring president, Joseph A. Fischer, of J. Fischer & Bro., automatically became vice-president.

## AMENDMENTS TO THE CONSTITUTION



AT THE biennial business meeting of the Music Educators National Conference held at St. Louis, Missouri, March 30, 1938, the constitution of the organization was amended by unanimous vote (1) to provide for certain changes in election procedures required by the growth of the organization; (2) to extend the terms of members of the Research Council to six years, and to increase the total number of members from fifteen to eighteen; (3) to make provision for affiliated and auxiliary organizations.

Following is the text of the amendments:

### ARTICLE VIII—ELECTIONS

*Section 1.* On or before the day prior to the official opening of the Conference, the Board of Directors shall select a Nominating Committee of seven. This committee should consist of one member from each of the six Sectional Conferences and one member at large.

*Section 2.* On or before the day of the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, the members of the Executive Committee to be elected, the members of the Music Education Research Council to be elected, as provided in Article X, and the member of the Board of Directors to be elected. The election shall be held at this meeting.

*Section 3.* Election shall be by ballot, and the majority of votes cast shall be required to elect.

### ARTICLE X—MUSIC EDUCATION RESEARCH COUNCIL

*Section 1.* The Music Education Research Council shall consist of eighteen active members who shall have done notable work in the field of music education.

*Section 3.* At each biennial meeting six members shall be elected to the Music Education Research Council for the ensuing six-year term to take office immediately at the close of the biennial National Conference meeting at which they were elected. In addition, present members of the Council whose terms expire in 1939 and 1941 shall be automatically extended one year. Vacancies that may occur shall also be filled by election at the biennial meeting.

[Sections 2, 4 and 5 of Article X remain unchanged.]

### ARTICLE XI—AFFILIATED AND AUXILIARY ORGANIZATIONS

*Section 1.* The Executive Committee of the Music Educators National Conference may accept applications for auxiliary or affiliate relationship with the Conference, if in the discretion of the Executive Committee such affiliate or auxiliary relationship will contribute to the attainment of the purpose of the Conference, and if the organization applying for such affiliate or auxiliary association does not conflict within the territory of its jurisdiction with any similar organization previously recognized by the Conference. The constitution of such affiliate or auxiliary organization shall not conflict with any provision of the constitution of the Music Educators National Conference or the constitution of any of the Sectional Conferences.

*Section 2. Auxiliary organizations.* An auxiliary organization shall be construed as an association formed to perform a special function within the field of activities of the National Conference and the Sectional Conferences. It shall have no authority within the Conference except the performance of such functions as are delegated to it by the Executive Committee of the

National Conference with the approval of the Executive Committees of the Sectional Conferences. The official magazine of the Music Educators National Conference shall be the official magazine of the auxiliary organization. Membership in such auxiliary organization shall be restricted to members of the Music Educators National Conference, and membership fees collected in excess of the Conference membership fee shall be controlled by the auxiliary association for such purposes as may be determined by its constitution. Expenses for maintenance and operation of an auxiliary organization shall be paid from funds secured directly by the auxiliary, but the facilities and services of the Music Educators National Conference headquarters office and its staff may be utilized by the auxiliary. The auxiliary organization shall pay all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the auxiliary organization.

*Section 3. Coöperative affiliation.* Any established organization in the field of music education desiring to maintain a close coöperative relationship with the Music Educators National Conference and its associated organizations, and desiring to adopt as its official magazine the official magazine of the Conference (*Music Educators Journal*) may qualify for coöperative affiliation by covering these points in its constitution. The purpose of such coöperative affiliation shall be mutual helpfulness through the various means available, and shall involve no requirement regarding membership; nor shall subscription to the official magazine be required with membership in the affiliated organization unless such be the desire of the affiliated group.

*Section 4. Direct Affiliation.* Direct affiliation may be effected upon approval of the Executive Committee of the Music Educators National Conference by a provision in the constitution of the affiliated association whereby active membership dues for the state association include one dollar (\$1.00) for subscription to the official magazine of the Music Educators National Conference, or, at the member's option, three dollars (\$3.00) in addition to the state's share of dues to cover full active membership in the Music Educators National Conference. Facilities and services of the headquarters office may be made available to direct affiliate organizations under the terms stipulated in Section 2 for auxiliary organizations. Applications for direct affiliation may not be granted unless the applicant organization is an established state-wide music educators association, recognized within its state as fully representative of all music education interests of the state.

[By the adoption of the foregoing, former Article XI—Amendments is now renumbered Article XII—Amendments.]



## UTAH TRANSFERRED TO CALIFORNIA-WESTERN CONFERENCE

A PETITION was presented to the M.E.N.C. Board of Directors in St. Louis, on behalf of the music educators of Utah requesting that the state be transferred from the Southwestern Conference to the California-Western Conference. The petition was supported by unanimous votes at recent meetings of the music section of the Utah Education Association and of the In-and-About Salt Lake City Music Educators Club. The request for redistricting was approved by the Executive Committees of the two Sectional Conferences concerned, and by unanimous vote of the National Board of Directors, Utah was transferred to the jurisdiction of the California-Western Conference.

# REPORT OF THE NECROLOGY COMMITTEE

J. HENRY FRANCIS

Chairman of the Committee



"SPRING UNLOCKS the flowers to paint the laughing soul." The quotation has a familiar ring to most of us. But when I came across it again the other day, it sparkled with a new meaning, and my mind harked back to the hours spent in the garden among the flowers which painted the landscape, and *my* heart.

I saw the dainty snowdrop, white and fragrant; the lowly crocus in variegated plumage; the stately daffodil, and myriad others, each in its own way adorning the earth, and each with its fellows doing something to make a more beautiful and a happier world.

And I thought of how, in His infinite Wisdom, the Almighty had so ordered our lives that we might take full advantage of this wealth of beauty and fragrance. Then, it seemed to me that *our* lives mean much the same to this busy workaday existence: each, in his own special way, is sent to perform a definite service and to spread the gospel of good living among God's creatures. Longfellow aptly expressed this when he said:

God sent His singers upon earth  
With songs of sadness and of mirth,  
That they might touch the hearts of men,  
And bring them back to Heaven again.

So, it is not with a heavy heart that we approach this hour in our meeting, but rather with a holy and exultant feeling that we have known and loved these companions who have performed their task so well and have passed on to their reward.

Many of them were known intimately and well to you and to me. Some were, indeed, our guide and support.

A noble array of workers in their chosen field, lighting the way and beckoning us on, ever on. We do not see them, but we feel their presence, and their spirit lives within us. What more fitting memorial than that we should boldly take the torch in hand and carry it far afield and to higher grounds?

Among those whom we thus honor; and from records available at this time, we find these names:

Homer B. Albaugh, Columbus, Ohio  
Cora P. Armstrong, Beloit, Wisconsin  
Mary Arnold, Ithaca, New York  
Ellen H. Bartlett, Natick, Massachusetts  
Alice E. Bivins, New York City  
Charles N. Boyd, Pittsburgh, Pennsylvania  
Beulah Brewer, Monrovia, California  
Lillian Carstens, Bellingham, Washington  
D. A. Clippinger, Chicago, Illinois  
E. F. Clippson, Chicago, Illinois  
Marian B. Cosman, Denver, Colorado  
Bernard L. Cremin, Far Rockaway, L. I., N. Y.  
Ruth Flanagan, Chicago, Illinois  
May L. Dorman, Akron, Ohio  
Wm. M. Harderode, Harrisburg, Pennsylvania  
Lucy M. Haywood, Lincoln, Nebraska  
Alma Louise King, Webster, Mass.

Henry C. Lomb, New York City  
Emma E. McDonald, New York City  
H. E. Malloy, Manitou, Colorado  
Charles H. Mills, Madison, Wisconsin  
Anna Monroe, Belleville, New York  
Isabel H. Montelius, Harvey, Illinois  
F. K. Nordhoff, Cottage Grove, Oregon  
Roberta Norries, Los Angeles, California  
Katherine Russ, Elmhurst, New York  
J. Grace Seebold, National City, California  
Milo O. Smith, Council Bluffs, Iowa  
Emile B. Tosso, New Orleans, Louisiana  
Samuel Weissman, New York City  
Harry E. Whittemore, W. Somerville, Mass.  
Elin Wikander, Brooklyn, New York  
John Smallman, Los Angeles, California

They are gone, but shall we grieve?  
Nay! Rather let us into the pattern weave  
A fuller realization of the heritage they left;  
Of this, we cannot be bereft.

The kindly hand, the cheering smile;  
While they were still our comrades here awhile;  
Gave us new hope and courage, and bade us on  
the way,  
A strengthening memory for our day.

# LIFE MEMBERS

## OF THE

### MUSIC EDUCATORS NATIONAL CONFERENCE

Amidon, Fanny C.	Flueckiger, Samuel L.	McConathy, Osbourne
Belstrom, Chester E.	Francis, J. Henry	Morgan, Haydn M.
Bicking, Ada	Gamble, Eugene	Morgan, Russell V.
Biddle, Frank C.	Gartlan, George H.	Neff, John W.
Birchard, C. C.	Gehrkins, Karl W.	Norton, William W.
Birge, Edward B.	Giddings, Thaddeus P.	O'Malley, Sarah E.
Bray, Mabel E.	Gildersleeve, Glenn	Pierce, Grace G.
Breach, William	Glenn, Mabelle	Preston, Daniel L.
Bryan, George A.	Gordon, Edgar B.	Rafferty, Sadie M.
Burchuk, David	Gremelspacher, Joseph A.	Rebmann, Victor L. F.
Burkhard, J. Luella	Griffith, Charles E.	Rosenberry, M. Claude
Butterfield, Walter H.	Hahnel, Eugene M.	Schreiber, Avis T.
Carpenter, Estelle	Hannen, Helen M.	Schultz, E. J.
Catron, Frances Smith	Heck, Mathilda A.	Shawe, Elsie M.
Clark, Frances E.	Henson, Ethel M.	Smith, Herman F.
Curtis, Louis Woodson	Holtz, Fred A.	Smith, Jennie Belle
Cutts, Charles R.	Howe, Helen	Spizzy, Mabel Seeds
Dann, Hollis	Inskeep, Alice C.	Terstegge, Meta
Davis, Lytton	Ireland, Mary E.	Tremaine, C. M.
Davis, Veronica	Jaquish, John H.	Trutner, Herman, Jr.
Dixon, Ann	Kendel, John C.	Wahlberg, Arthur G.
Doyle, Price	Kinscella, Hazel G.	Watters, Lorrain E.
Dunham, Franklin	Leavitt, Helen S.	Watts, Lillian
Dykema, Peter W.	Leffel, Jessie E.	Welke, Walter
Earhart, Will	Lesinsky, Adam P.	Wilson, Grace V.
Edgar, Alvin R.	Lindsay, George L.	Windhorst, Estelle
Evans, Blanche E. K.	Low, Henrietta G. Baker	Witte, Arthur F. A.
Findlay, Francis	Maddy, Joseph E.	Wolfe, Irving W.
Finn, M. Teresa	Maybee, Harper C.	Zoeller, Otto
Fischer, Walter S.		



# MUSIC EDUCATORS NATIONAL CONFERENCE

## STATEMENT OF RECEIPTS AND DISBURSEMENTS

July 1, 1937 to June 30, 1938

Total cash on hand, in bank and invested July 1, 1937.....\$15,950.35

### RECEIPTS

Membership dues—Life .....	\$ 1,547.00	
Membership dues—Active, contributing and associate.....	4,790.75	
Funds collected for Sectional Conferences:		
Proportionate share of membership dues.....	2,690.50	
Funds collected for other organizations.....	1,530.00	
Funds held and disbursed for Sectional Conferences and other organizations .....	4,700.92	
Reimbursement of funds advanced to Sectional Conferences and other organizations .....	4,731.40	
From North Central Conference.....	500.00	
Convention Receipts .....	15,564.60	
Exhibit Receipts .....	4,313.69	
Journal Receipts .....	32,202.93	
Mailing List Sales.....	1,408.14	
Yearbook Sales .....	2,820.75	
Bulletin Sales .....	404.54	
Interest and discount received.....	430.43	
Income on investments.....	227.82	
Miscellaneous Receipts .....	403.23	
General Warrants .....	24.05	78,290.75
Total funds to be accounted for.....		\$94,241.10

### DISBURSEMENTS

General and administrative expense:		
Cleaning .....	37.35	
Electricity .....	332.12	
Mailing .....	1,061.04	
Rent .....	2,055.00	
Salaries .....	20,139.51	
Stationery and supplies.....	537.84	
Printing .....	532.09	
Telephone and telegraph.....	715.06	
Miscellaneous .....	554.73	
Insurance and employees' bonds.....	106.65	
Exchange .....	225.02	
Office equipment .....	432.04	
Auditing .....	150.00	
Travel expense—Executive Office.....	994.10	
Travel expense—National President.....	648.91	
Travel expense—Executive Committee.....	255.36	
Office expense—National President.....	142.75	
General Committee expense.....	205.26	29,124.83
Journal expense:		
Advertising mail .....	41.51	
Cuts and photos.....	583.09	
Postage .....	946.33	
Printing .....	11,302.89	
Travel .....	10.00	
Salaries .....	2,127.18	
Stationery and supplies.....	242.00	15,253.00
Mailing list and membership record department.....	109.92	
Yearbook expense .....	3,771.22	
Bulletin expense .....	20.41	
Promotional expense .....	1,160.90	
Funds advanced for Sectional Conferences and other organizations .....	4,906.48	
Funds held and disbursed for Sectional Conferences and other organizations .....	4,248.73	
Proportionate share of dues to Sectional Conferences.....	2,566.26	
Forwarded to other organizations—dues collected.....	2,296.74	
Miscellaneous accounts payable .....	359.73	
Convention expenses .....	15,117.75	
Discount paid .....	396.94	
Advertising commission paid.....	441.45	
Subscription commission paid.....	41.05	
Research Council expenses.....	26.51	
Returned checks .....	.30	79,842.22
Total balance—July 1, 1938.....		\$14,398.88

(Continued on next page)

## Represented by:

Cash in bank and on hand.....	\$ 7,320.47	
U. S. Government Bonds:		
General fund (par value \$1,500.00).....	1,374.30	
Life Membership fund (par value \$6,000.00).....	5,704.11	
Total funds on hand, in bank and invested, July 1, 1938		<u>\$14,398.88</u>

We have audited the books of the Music Educators National Conference, Chicago, Illinois, for the fiscal year ended June 30, 1938, and we certify that, in our opinion, the above is a correct statement of the recorded cash receipts and disbursements, as shown by the books, for that period.

(Seal) August 22, 1938.

WOLF AND COMPANY,  
Certified Public Accountants.



## CALIFORNIA-WESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1937 to June 30, 1938

Balance, July 1, 1937.....\$ 609.97

## RECEIPTS

Membership dues, Journal Subscriptions and Yearbooks.....	\$1,180.00	
From Northwest Conference for share in 1937 Conference expense.....	58.74	1,238.74
Total funds to be accounted for.....		<u>\$1,848.71</u>

## DISBURSEMENTS

Journal Subscriptions, Yearbooks, and per capital share of membership dues to National Treasury.....	\$ 858.25	
Printing and Promotional expense.....	65.80	
To section groups for per capital share of 1937 dues.....	93.25	
President's Office—Administrative expenses, including supplies, printing, etc.....	85.00	
Secretary-Treasurer expenses, including postage supplies, etc.....	33.72	
Music Education Broadcast Committee.....	54.95	1,190.97
Balance, June 30, 1938.....		<u>\$ 657.74</u>

L. ALICE STURDY, *Secretary-Treasurer*



## EASTERN MUSIC EDUCATORS CONFERENCE

July 1, 1937 to July 1, 1938

Balance, July 1, 1937.....\$3,973.70

## RECEIPTS

Per capita share of membership dues from National Treasury.....	\$ 773.00	
Interest on savings.....	7.50	780.50
Total funds to be accounted for.....		<u>\$4,754.20</u>

## DISBURSEMENTS

1937 Convention expense.....	\$ 15.00	
Fidelity Bond covering Treasurer.....	12.50	
Treasurer's expense.....	22.85	
President's expense.....	292.86	
Printing and Promotional expense.....	198.52	541.73
Balance, July 1, 1938.....		<u>\$4,212.47</u>

SAMUEL A. W. PECK, *Treasurer*

**NORTH CENTRAL MUSIC EDUCATORS CONFERENCE**

August 1, 1937 to July 31, 1938

Balance, August 1, 1937

Cash in Bank.....	\$1,132.51	
U. S. Government Bonds.....	3,395.82	\$4,528.33

**RECEIPTS**

Membership Dues—Associate and per capita share of active, contributing, and life .....	1,000.68	
Interest on U. S. Government Bonds.....	59.07	1,059.75
Total funds to be accounted for.....		5,588.08

**DISBURSEMENTS**

Administrative Expenses .....	\$ 133.56	
Promotional Expense—State Chairman, printing, mailing, etc.....	94.14	
President's and Executive Committee Expense.....	45.95	
Music Educators National Conference Donation.....	500.00	773.65
Balance, July 31, 1938.....		\$4,814.43

Balance, July 31, 1938 represented by:

Cash in Bank.....	1,418.61	
Reserve Fund (U. S. Government Bonds).....	3,395.82	\$4,814.43

C. V. BUTTELMAN, *Treasurer***NORTHWEST MUSIC EDUCATORS CONFERENCE**

September 1, 1937 to June 30, 1938

Balance, September 1, 1937.....\$1,678.40

**RECEIPTS**

Membership dues, Journal subscriptions and Yearbooks.....	\$161.25	
Interest on savings.....	9.50	170.75
Total funds to be accounted for.....		1,849.15

**DISBURSEMENTS**

Journal subscriptions, Yearbooks and per capita share of membership dues to National Treasury .....	24.50	
Administrative expenses—postage, stationery, supplies, etc.....	74.19	
President's Allowance .....	125.00	
National Director's Allowance.....	165.00	
Music Education Broadcast Committee.....	20.58	409.27
Balance, June 30, 1938.....		\$1,439.88

Balance, June 30, 1938, represented by:

Cash in bank.....	\$939.88	
Funds held for Northwest Conference by National Treasury June 30, 1938..	500.00	\$1,439.88

LILLIE E. DARBY, *Treasurer*

## SOUTHERN CONFERENCE FOR MUSIC EDUCATION

July 1, 1937 to June 30, 1938

Balance, July 1, 1937.....\$ 366.35

## RECEIPTS

Membership Dues—Per capita share of active, contributing, and life.....	\$ 281.25	281.25
Total funds to be accounted for.....		647.60

## DISBURSEMENTS

Administrative expenses, postage, telephone, telegraph, printing, etc.....	\$ 62.99	
State Chairman expense.....	6.85	
President's expense .....	3.36	
Convention expense .....	64.33	137.53
Balance, June 30, 1938.....		<u>\$ 510.07</u>

C. V. BUTTELMAN, *Treasurer*

## SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1937 to June 30, 1938

Balance, July 1, 1937.....\$2,825.45

## RECEIPTS

Per capita share of membership dues from National Treasury.....	\$ 376.00	
Interest on sale of Building & Loan Investment.....	64.32	440.32
Total funds to be accounted for.....		\$3,265.77

## DISBURSEMENTS

Fidelity bond covering Treasurer.....	\$ 12.50	
Printing and Promotional expense.....	81.89	
President's expense .....	53.34	
Treasurer's expense .....	3.00	150.73
Balance, June 30, 1938.....		\$3,115.04
Balance, June 30 represented by:		
Cash in Bank.....	\$ 865.04	
Reserve Fund (United States Savings Bonds).....	2,250.00	<u>\$3,115.04</u>

REVEN S. DE JARNETTE, *Treasurer*

## NATIONAL SCHOOL BAND ASSOCIATION

August 1, 1937 to July 31, 1938

Balance in Bank, August 1, 1937.....\$2,395.11

## RECEIPTS

Membership dues .....	\$3,764.17	
Less refunds .....	25.00	3,739.17
Receipts from sales of Standards of Adjudication, Adjudicators Comment Sheets and Contest Booklets.....		902.62
Funds collected for National School Orchestra Association.....	1,185.67	
Less amount remitted.....	1,185.67	.....
Funds collected for National School Vocal Association.....	700.40	
Less amount remitted.....	700.40	.....
Funds collected for Region 3.....	7,274.63	
Less amount remitted.....	5,829.24	1,445.39
Funds collected for housing—Region 3 Contest.....	6,921.45	
Less amount remitted.....	6,921.45	.....
From National Association of Band Instrument Manufacturers held and dis- bursed for National School Music Competition-Festivals Committee.....	1,500.00	
Miscellaneous .....	5.21	7,592.39
Total Funds to be accounted for.....		\$9,987.50

## DISBURSEMENTS

President's travel expense.....	\$ 90.50
Treasurer's travel expense.....	24.56
Telephone and telegraph.....	297.31
Postage .....	172.41
President's Office—clerical.....	135.00
Bank Exchange .....	32.40

## Printing:

Solo and Ensemble Adjudicators Comment Sheets.....	\$ 62.00
Marching Adjudicators Comment Sheets.....	24.75
Sightreading Adjudicators Comment Sheets.....	19.25
Concert Adjudicators Comment Sheets.....	29.50
Competition Festivals Booklets (2 editions).....	545.75
Concert Application Cards.....	28.50
Ensemble Application Cards.....	31.50
Solo Application Cards.....	24.50
Membership Enrollment Blanks.....	7.84
Housing Personnel Blanks.....	29.20
Registration Cards.....	43.50
Membership Cards.....	10.65
Envelopes .....	16.39
Letterheads .....	37.27
	910.60

General clerical work and accounting; editorial and proofreading.....	275.00
Regional Organization (including travel).....	1,101.75
Regional Organization—Clerical Expense.....	910.00

## Advanced for Regions:

Region 1.....	\$ 260.92
Region 2.....	2.61
Region 4.....	4.19
Region 5.....	76.35
Region 6.....	2.31
Region 7.....	\$ 1,577.92
Less amount repaid.....	1,338.35
	239.57
Region 8.....	1.08
Region 9.....	11.52
Region 10.....	1.35
	599.90

Auditing (1937) .....	40.00
1937 Contest Expenditures.....	91.47
Journal Subscriptions—Proportionate share.....	862.09
Miscellaneous .....	5.74
	5,616.73

Balance in Bank, July 31, 1938.....\$4,370.77

# TREASURERS' REPORTS

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## Representing:

Cash held in Trust for Region 3 of National School Band Association..	\$1,445.39
Funds of National School Band Association.....	2,925.38

We have audited the books of the National School Band Association, Chicago, Illinois, for the fiscal year ended July 31, 1938, and we certify that, in our opinion, the above is a correct statement of the recorded cash receipts and disbursements, as shown by the books, for that period.

WOLF AND COMPANY,

(Seal) August 18, 1938.

Certified Public Accountants.



## NATIONAL SCHOOL ORCHESTRA ASSOCIATION

August 1, 1937 to July 31, 1938

Balance, August 1, 1937.....\$ 947.69

### RECEIPTS

Membership Dues .....	\$1,320.67	
Less Refunds.....	95.00	1,225.67
Competition-Festivals Booklet Sales—Proportionate share.....		523.04
Total funds to be accounted for.....		\$2,696.40

### DISBURSEMENTS

Journal Subscriptions—Proportionate share.....	\$ 286.66
General clerical and accounting expense; editorial and proofreading.....	275.00
Stationery and Supplies.....	21.43
Telephone and Telegraph.....	1.81
Postage .....	107.05
President's expense .....	80.12
1937 Contest expense.....	56.73
Printing .....	577.28
	<u>1,406.08</u>
Balance, July 31, 1938.....	<u>\$1,290.32</u>

C. V. BUTTELMAN, Treasurer



## NATIONAL SCHOOL VOCAL ASSOCIATION

July 1, 1937 to July 30, 1938

Balance, June 30, 1937.....\$ 106.80

### RECEIPTS

Membership Dues .....	\$ 842.66	
Adjudicators Comment Sheets.....	21.99	864.65
Total funds to be accounted for.....		\$ 971.45

### DISBURSEMENTS

Journal Subscriptions—Proportionate share.....	\$ 169.25
Printing .....	96.45
Travel expense .....	75.20
General clerical and accounting work.....	100.00
Telephone and Telegraph.....	6.70
	<u>447.60</u>
Balance, July 30, 1938.....	<u>\$ 523.85</u>

C. V. BUTTELMAN, Treasurer

# CALENDAR OF MEETINGS

Date	Place	President	Secretary
1907	Keokuk, Iowa (Organized).....	Frances E. Clark	P. C. Hayden
1909	Indianapolis, Indiana.....	P. C. Hayden	Stella R. Root
1910	Cincinnati, Ohio.....	E. L. Coburn	Stella R. Root
1911	Detroit, Michigan.....	E. B. Birge	Clyde E. Foster
1912	St. Louis, Missouri.....	Charles A. Fullerton	M. Ethel Hudson
1913	Rochester, New York.....	Henrietta G. Baker Low	Helen Cook
1914	Minneapolis, Minnesota.....	Mrs. Elizabeth Casterton	May E. Kimberly
1915	Pittsburgh, Pennsylvania.....	Arthur W. Mason	Charles H. Miller
1916	Lincoln, Nebraska.....	Will Earhart	Agnes Benson
1917	Grand Rapids, Michigan.....	Peter W. Dykema	Julia E. Crane
1918	Evansville, Indiana.....	C. H. Miller	Ella M. Brownell
1919	St. Louis, Missouri.....	Osbourn McConathy	Mabelle Glenn
1920	Philadelphia, Pennsylvania.....	Hollis Dann	Elizabeth Pratt
1921	St. Joseph, Missouri.....	John W. Beattie	E. Jane Wisenall
1922	Nashville, Tennessee.....	Frank A. Beach	Ada Bicking
1923	Cleveland, Ohio.....	Karl W. Gehrkens	Alice E. Jones
1924	Cincinnati, Ohio.....	W. Otto Miessner	Winifred V. Smith
1925	Kansas City, Missouri.....	William Breach	Grace V. Wilson
1926	Detroit, Michigan.....	Edgar B. Gordon	Mrs. Elizabeth Carmichael
1927	Worcester, Massachusetts (Eastern Conf.)..	Victor L. F. Rebmann	Grace E. Pierce
	Springfield, Illinois (North Central Conf.)..	Anton H. Embs	Alice E. Jones
	Richmond, Virginia (Southern Conf.)....	Louis L. Stookey	Irma Lee Batey
	Tulsa, Oklahoma (Southwestern Conf.)....	Mabelle Glenn	Frank A. Beach
1928	Chicago, Illinois (First Biennial).....	George Oscar Bowen	Marian Cotton
1929	Philadelphia, Pennsylvania (Eastern Conf.)..	E. S. Pitcher	Grace E. Pierce
	Milwaukee, Wisconsin (North Central Conf.)..	Ada Bicking	Fanny C. Amidon
	Spokane, Washington (Northwest Conf.)..	Letha L. McClure	Edna McKee
	Asheville, North Carolina (Southern Conf.)..	William Breach	Ella M. Hayes
	Wichita, Kansas (Southwestern Conf.)....	John C. Kendel	Mary M. Conway
1930	Chicago, Illinois (Second Biennial).....	Mabelle Glenn	Sadie Rafferty
1931	Los Angeles, California (California Conf.)..	Herman Trutner, Jr.	S. Grace Gantt
	Syracuse, New York (Eastern Conf.).....	M. Claude Rosenberry	Marion Knightly Wilson
	Des Moines, Iowa (North Central Conf.)..	Herman F. Smith	Edith M. Keller
	Spokane, Washington (Northwest Conf.)..	Frances Dickey	Helen Coy Boucher
	Memphis, Tennessee (Southern Conf.)....	Grace P. Woodman	Minnie D. Stensland
	Colorado Springs, Colorado (Southwestern)...	Grace V. Wilson	Sarah K. White
1932	Cleveland, Ohio (Third Biennial).....	Russell V. Morgan	C. V. Buttelman
1933	Oakland, California (Calif.-Western).....	Gertrude B. Parsons	Edna O. Douthit
	Providence, Rhode Island (Eastern Conf.)..	Ralph G. Winslow	Elizabeth Gleason
	Grand Rapids, Mich. (North Central Conf.)..	Wm. W. Norton	Carol M. Pitts
	Seattle, Washington (Northwest Conf.)....	Anne Landsbury Beck	Margaret Lee Maaske
1934	Chicago, Illinois (Fourth Biennial).....	Walter H. Butterfield	C. V. Buttelman
1935	Pasadena, California (Calif.-Western).....	Arthur G. Wahlberg	Helen M. Garvin
	Pittsburgh, Pennsylvania (Eastern Conf.)...	Laura Bryant	Anna Louise McInerney
	Indianapolis, Indiana (North Central Conf.)..	Fowler Smith	Florence Flanagan
	Boise, Idaho (Northwest Conf.).....	Charles R. Cutts	Berenice Barnard
	New Orleans, Louisiana (Southern Conf.)..	J. Henry Francis	Jennie Belle Smith
	Springfield, Missouri (Southwestern Conf.)...	Frances Smith Catron	Lena Milam
1936	New York, N. Y. (Fifth Biennial).....	Herman F. Smith	C. V. Buttelman
1937	San Francisco, California (Calif.-Western)...	Mary E. Ireland	Sylvia Garrison
	Buffalo, New York (Eastern Conf.).....	George L. Lindsay	Elizabeth V. Beach
	Minneapolis, Minn. (North Central Conf.)..	Carol M. Pitts	Ann Dixon
	Portland, Oregon (Northwest Conf.).....	Ethel M. Henson	Andrew Loney, Jr.
	Columbia, S. C. (Southern Conf.).....	Grace Van Dyke More	Georgia B. Wagner
	Tulsa, Okla. (Southwestern Conf.).....	John C. Kendel	T. Frank Coulter
1938	St. Louis, Missouri (Sixth Biennial).....	Joseph E. Maddy	C. V. Buttelman

# Music Educators National Conference

## CONSTITUTION

(Adopted 1930, Amended 1932, 1934, 1938)

### ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools and other educational institutions.

### ARTICLE III—UNITED CONFERENCES

The 1930 revision of the Constitution is devised to clarify and amplify the 1926 plan of union and affiliation and to provide for the addition of a centralized business office to serve the National Conference and existing and projected Sectional Conferences. Any new Sectional Conference may become a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

### ARTICLE IV—MEMBERSHIP

**Section 1.** Membership shall be active, associate, contributing, sustaining, life, honorary, and patron.

**Sec. 2.** Any person actively interested in music education may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee.

**Sec. 3.** Any person interested in music education, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

**Sec. 4.** Any person interested in music education who desires to contribute to the support of the National Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership. All contributing members shall receive the official organ and the Conference Yearbook.

**Sec. 5.** Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members who qualify as active members shall have all the privileges of that membership. All sustaining members shall receive the official organ and the Conference Yearbook.

**Sec. 6.** Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership. All life members shall receive the official organ and the Conference Yearbook.

**Sec. 7.** Honorary membership shall be by invitation and shall be accomplished in the following manner: the names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

**Sec. 8.** Any individual or organization desiring to increase substantially the funds for endowment, research or other activities of the National Conference may become a patron member. All patron members shall receive the official organ and the Conference Yearbook.

**Sec. 9.** All members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

**Sec. 10.** Any Conference member shall be entitled to guest courtesies upon presentation of his membership card for the current year at the general meetings of a Sectional Conference other than his own. Such courtesies shall be extended by each Sectional Conference to visiting



members of other Sectional Conferences on a reciprocal basis, but shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

This section shall be in force if and when ratified by the Sectional Conferences.

#### ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable on or before January 1st for the ensuing year.

Sec. 2. Dues for associate membership shall be \$2.00 annually, payable on or before January 1st for the ensuing year.

Sec. 3. Dues for contributing membership shall be a minimum of \$10.00 annually, payable on or before January 1st for the ensuing year.

Sec. 4. Dues for sustaining membership shall be \$50.00 annually, payable on or before January 1st for ensuing year.

Sec. 5. Dues for life members shall be \$100.00 payable upon application; or \$25.00 may be paid upon application and thereafter \$10.00 or more annually until the sum of \$105.00 shall have been paid. Contributing members of the National Conference of two or more consecutive years' standing may become life members by paying \$86.00. This amount may be paid in installments as follows: Ten dollars or more to be paid at the time application is made for such transfer from contributing to life membership, and not less than \$10.00 to be paid annually thereafter until the total of \$86.00 shall have been paid. Such total of \$86.00 shall be in addition to the amount of \$14.00 which shall be credited from contributing membership dues paid prior to the date of application for transfer to life membership.

Sec. 6. There shall be no dues for honorary members.

Sec. 7. The contribution for patron members shall be \$1,000.00 or more.

#### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the desired Sectional Conference who shall, after providing for a subscription to the official organ at \$1.00, retain 75c for current expenses of the Sectional Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the treasurer of the desired Sectional Conference, and shall remain in the treasury of that conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the treasurer of any Sectional Conference; \$3.00 of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member specifies that it is to be paid to his Sectional Conference.

Sec. 4. Dues for sustaining members shall be paid to the National Conference; \$3.00 shall be apportioned for active membership as provided for in Article VI, Section 1.

Sec. 5. Dues for life members shall be paid to the National Conference and shall become part of an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member \$3.00 of the income shall be apportioned annually for active membership as provided for in Article VI, Section 1. The balance of the income shall go to the treasury of the National Conference.

Sec. 6. Dues for all classes of membership may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Sectional Conference concerned, to whom the headquarters office shall make report of payments or collections together with remittances of the Sectional Conference share of the amount received.

#### ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the National Conference shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, an Executive Secretary, and four members of the Executive Committee to be elected at large. These officers with the exception of the Executive Secretary shall constitute the Executive Committee.

Sec. 2. The terms of office for President, First Vice-President, and Second Vice-President shall be two years or until their successors are elected and have qualified. The terms of office for Executive Committee members at large shall be four years. The Executive Secretary shall serve during the pleasure of the Executive Committee.

*Sec. 3.* The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference; one member shall be elected at each biennial meeting and the term of office shall be four years.

#### ARTICLE VIII—ELECTION

*Section 1.* On or before the day prior to the official opening of the Conference, the Board of Directors shall select a Nominating Committee of seven. This Committee should consist of one member from each of the six Sectional Conferences and one member at large.

*Sec. 2.* On or before the day of the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, the members of the Executive Committee to be elected, the members of the Music Education Research Council to be elected, as provided in Article X, and the member of the Board of Directors to be elected. The election shall be held at this meeting.

*Sec. 3.* Election shall be by ballot, and the majority of votes cast shall be required to elect.

#### ARTICLE IX—MEETINGS

*Section 1.* The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held not later than the day preceding the closing day of the Conference. Fifty active members shall constitute a quorum.

*Sec. 2.* The Executive Committee shall meet at the call of the President, or at the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee is required for the transaction of business. Ballot by mail shall require confirmation by vote at a legally called meeting.

#### ARTICLE X—MUSIC EDUCATION RESEARCH COUNCIL

*Section 1.* The Music Education Research Council shall consist of eighteen active members who shall have done notable work in the field of music education.

*Sec. 2.* The Research Council shall, by means of its own membership and of such Conference committees and other members as it may call into coöperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations if and when adopted by the Conference then become the basis of Conference policies as administered through its committees and other channels of action. In no case shall the Council assume administrative, executive, or publicity functions.

*Sec. 3.* At each biennial meeting six members shall be elected to the Music Education Research Council for the ensuing six-year term to take office immediately at the close of the biennial National Conference meeting at which they were elected. In addition, present members of the Council whose terms expire in 1939 and 1941 shall be automatically extended one year. Vacancies that may occur shall also be filled by election at the Biennial meeting.

*Sec. 4.* The Nominating Committee shall nominate two active members (or persons holding special memberships who qualify as active members) for each position to be filled in the Music Education Research Council, the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

*Sec. 5.* Any member whose term of office in the Council has expired shall not be eligible to serve again until two years shall have elapsed after that expiration.

#### ARTICLE XI—AFFILIATED AND AUXILIARY ORGANIZATIONS

*Section 1.* The Executive Committee of the Music Educators National Conference may accept applications for auxiliary or affiliate relationship with the Conference, if in the discretion of the Executive Committee such affiliate or auxiliary relationship will contribute to the attainment of the purpose of the Conference, and if the organization applying for such affiliate or auxiliary association does not conflict within the territory of its jurisdiction with any similar organization previously recognized by the Conference. The constitution of such affiliate or auxiliary organization shall not conflict with any provision of the constitution of the Music Educators National Conference or the constitution of any of the Sectional Conferences.

*Sec. 2.* *Auxiliary organizations.* An auxiliary organization shall be construed as an association formed to perform a special function within the field of activities of the National

Conference and the Sectional Conferences. It shall have no authority within the Conference except the performance of such functions as are delegated to it by the Executive Committee of the National Conference with the approval of the Executive Committees of the Sectional Conferences. The official magazine of the Music Educators National Conference shall be the official magazine of the auxiliary organization. Membership in such auxiliary organization shall be restricted to members of the Music Educators National Conference, and membership fees collected in excess of the Conference membership fee shall be controlled by the auxiliary association for such purposes as may be determined by its constitution. Expenses for maintenance and operation of an auxiliary organization shall be paid from funds secured directly by the auxiliary, but the facilities and services of the Music Educators National Conference headquarters office and its staff may be utilized by the auxiliary. The auxiliary organization shall pay all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the auxiliary organization.

*Sec. 3. Coöperative affiliation.* Any established organization in the field of music education desiring to maintain a close coöperative relationship with the Music Educators National Conference and its associated organizations, and desiring to adopt as its official magazine the official magazine of the Conference (*Music Educators Journal*) may qualify for coöperative affiliation by covering these points in its constitution. The purpose of such coöperative affiliation shall be mutual helpfulness through the various means available, and shall involve no requirement regarding membership; nor shall subscription to the official magazine be required with membership in the affiliated organization unless such be the desire of the affiliated group.

*Sec. 4. Direct affiliation.* Direct affiliation may be effected upon approval of the Executive Committee of the Music Educators National Conference by a provision in the constitution of the affiliated association whereby active membership dues for the state association include one dollar (\$1.00) for subscription to the official magazine of the Music Educators National Conference, or, at the member's option, three dollars (\$3.00) in addition to the state's share of dues to cover full active membership in the Music Educators National Conference. Facilities and services of the headquarters office may be made available to direct affiliate organizations under the terms stipulated in Section 2 for auxiliary organizations. Applications for direct affiliation may not be granted unless the applicant organization is an established state-wide music educators association, recognized within its state as fully representative of all music education interests of the state.

#### ARTICLE XII—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; or, the Constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of such contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

#### BY-LAWS

*Section 1.* The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of the Nominating Committee (which committee is provided for in the Constitution), shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference, and shall perform all other duties appertaining to his office.

*Sec. 2.* It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

*Sec. 3.* The Second Vice-President shall assume all duties of the First Vice-President in case of the disability or absence of the First Vice-President, and shall act as chairman of the Board of Directors without vote.

*Sec. 4.* The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee as provided in Article VIII of the Constitution it shall also prepare a list of candidates for the Nominating Committee.

*Sec. 5.* The Executive Committee shall administer the affairs of the National Conference, together with the management and control of the funds thereof. They shall fix the time and place of National meetings and shall have supervision of the program and all other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall appoint the editor of the official conference publications and shall have full supervision

and control of his acts as such editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant.

Sec. 6. The Presidents of the Sectional Conferences shall comprise an advisory body to the President, Executive Committee and Board of Directors of the National Conference.

Sec. 7. The Past Presidents of the National Conference shall serve as an advisory body to the President and the Executive Committee of the National Conference. This body shall constitute the Resolutions Committee at each Biennial Meeting of the National Conference, and shall assume such other duties as may be assigned by the Executive Committee. The Past Presidents shall elect from their membership, following each Biennial Meeting of the National Conference, a chairman and a secretary.

Sec. 8. The President may, in his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than eight members to serve in an advisory capacity to the editor of the Conference publications, and to assume such other duties as may be assigned by the Executive Committee.

Sec. 9. Committees shall serve during the term of the administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established, the Executive Committee may request the Research Council to formulate a policy.

Sec. 10. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executive Committee, shall conduct the business of the Conference in accordance with the Constitution and By-Laws, and in all matters be under the direction of the Executive Committee. In the absence of direction by the Executive Committee, he shall be under the direction of the President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between meetings of the Executive Committee. He shall have his records present at all meetings of the Conference and the Executive Committee. He shall keep a list of members of the Conference and shall revise this list annually. He shall be Secretary of the Executive Committee and custodian of all property of the Conference. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference. He shall serve during the pleasure of the Executive Committee.

Sec. 11. Roberts' Rules of Order Revised shall govern in all business meetings of the Conference.

Sec. 12. The By-Laws may be altered or amended in the same manner as that provided in Article XII of the Constitution.

# California-Western Music Educators Conference

## CONSTITUTION

(Adopted 1931; amended 1937, 1938)

### ARTICLE I—NAME

This organization shall be known as the California-Western Music Educators Conference.

### ARTICLE II—OBJECT

Its object shall be the promotion of good music through the instrumentality of the public schools and other educational institutions.

### ARTICLE III—POLICY

It shall be the policy of this organization to work in cooperation with the Music Educators National Conference and the various sectional conferences. Any change lawfully made in the Constitution and By-Laws of the National Conference will automatically become binding on this Conference and will become immediately effective, thus making invalid any provision of this Conference Constitution and By-Laws that conflicts with such change in the National Conference Constitution and By-Laws.

### ARTICLE IV—TERRITORY

The territory under the jurisdiction of this conference shall include: California, Arizona, Nevada, Utah, Hawaii and the Philippines.

### ARTICLE V—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing, and Honorary.

Sec. 2. Any person actively engaged in school music may become an active member of this conference by the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing the current Conference Yearbook at a special price fixed by the National Conference Executive Committee.

Sec. 3. Any person interested in school music, but not actively engaged therein, may become an associate member of this conference by payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor participate in discussions, nor be entitled to a free subscription to the official organ nor the Conference Yearbook at the special price.

Sec. 4. Any person interested in school music who desires to contribute to the support of this conference may do so by payment of the prescribed dues, thereby becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of such membership.

Sec. 5. Honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the conference shall desire to have associated with it in an honorary or advisory capacity. Honorary membership shall be by invitation and shall be accomplished in the following manner: names of persons proposed for honorary membership shall be presented by an active member to the executive committee at least twenty-four hours previous to the biennial business meeting. The names shall then be referred to the biennial business meeting and if they receive a three-fourths vote of all members present they shall be enrolled as honorary members in the California-Western Music Educators Conference.

### ARTICLE VI—AMOUNT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable on January 1st.

Sec. 2. Dues of associate members shall be \$2.00 annually.

Sec. 3. Dues of contributing members shall be a minimum of \$10.00 annually, payable on January 1st.

Sec. 4. No person shall be entitled to the privileges of any type of membership until dues for the current year shall have been paid.

### ARTICLE VII—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid annually to the secretary-treasurer of this conference, who shall provide for the member's subscription to the official organ at \$1.00, retain 75c for the current expenses of this conference and remit \$1.25 to the National Conference treasury.

Sec. 2. Dues of associate members shall be paid annually to the secretary-treasurer of this conference and shall be a part of its funds, except that in the years of the National Conference biennial meetings such dues shall be forwarded to the treasurer of the National Conference.

Sec. 3. Dues of contributing members shall be paid to the secretary-treasurer of this conference. \$3.00 of the amount paid shall be apportioned for active membership as provided in Section 1 of this article and the remainder shall be forwarded to the treasurer of the National Conference unless the member stipulates that it be retained by this sectional conference.

## ARTICLE VIII—OFFICERS

Section 1. The elective officers of this conference shall be a President, First Vice-President, Second Vice-President, Secretary-Treasurer, and the two (2) representatives of this conference on the Board of Directors of the National Conference. These elective officers together with the retiring President shall constitute the Executive Committee of this conference.

The duly elected presidents of the District Conferences of the California-Western Music Educators Conference shall comprise an advisory board.

There shall also be an Educational Council of eight (8) members to be appointed by the Executive Committee, who shall be so selected that the elementary schools, secondary schools, and teacher training institutions will have not less than two council representatives each.

Sec. 2. The term of office for President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for two (2) years, beginning with the first day of the fiscal year (June 1st) following the biennial meeting, or until their successors are duly elected. With the exception of the Secretary-Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

The terms of office of the two Conference representatives on the National Conference Board of Directors shall be four (4) years. One director shall be elected at each biennial meeting, to serve for the four-year term beginning with the first day of the fiscal year following the election.

The terms of office of members of the Educational Council shall be four (4) years, four to be appointed at each biennial meeting; at the 1931 biennial meeting the executive committee appointed a complete new Educational Council of eight (8) members, four (4) to serve two (2) years and four (4) to serve four (4) years.

## ARTICLE IX—ELECTIONS

Section 1. On the day prior to the official opening of each biennial conference the Executive Committee shall prepare a list of ten (10) candidates for the Nominating Committee. This list shall be presented to the conference at its first formal session at which time the conference shall elect by ballot from this list a Nominating Committee of five (5) members. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more candidates the Executive Committee shall decide the tie vote.

Sec. 2. The Nominating Committee shall nominate two (2) active members of the conference for each elective office, and shall post such list of nominees at headquarters at least four (4) hours before time of election and announce same at the session preceding the business meeting.

Sec. 3. Previous to election, any member of the conference is privileged to make additional nominations from the floor.

Sec. 4. The election of officers shall take place at the Biennial Business meeting of the conference. The election shall be by ballot and a majority of votes cast shall be required to elect.

## ARTICLE X—MEETINGS

Section 1. The California-Western Music Educators Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee, with the approval of the California State Board of Education, shall determine the exact time and place. The biennial business meeting shall be held upon the second day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary-Treasurer when the Secretary-Treasurer is requested to do so by not less than three (3) of the members. A quorum of four (4) members is required for the transaction of business.

## ARTICLE XI—AMENDMENTS

The Constitution may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members present at least twenty-four (24) hours before it is submitted for vote.

## BY-LAWS

## ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all business meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Nominating Committee (which is provided for in the Constitution) and shall, in consultation with the Executive Committee be responsible for the preparation of the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall be chairman of the Committee on Membership.

Sec. 3. The Second Vice-President shall be Chairman of the Standing Committee on Publicity.

Sec. 4. The Secretary-Treasurer shall keep records of the proceedings of this Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference; shall collect all dues, shall pay all bills approved by the Executive Committee or by the President in the intervals between meetings of the Executive Committee, and shall report all receipts and disbursements annually, said reports to be made at the Biennial Meeting of the Conference and in the intervening years to the Executive Committee. The Secretary-Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 5. The Executive Committee shall administer the affairs of the Conference and have the management and control of the funds thereof. They shall fill vacancies in office by temporary appointments pending regular elections. They shall provide for a complete annual audit of the accounts of the Conference by a duly qualified auditor. They shall deal with all questions growing out of interrelations between the National Conference and this Sectional Conference.

Sec. 6. It shall be the duty of the Educational Council to make researches in the field of music education and publish same with the approval of and by means of funds provided by the Executive Committee; also to make recommendations for action to the Biennial Conference Meeting.

The Educational Council shall meet following each Biennial Business Meeting and elect a chairman, and appoint such sub-committee as they may consider advisable for effective conduct of the matters entrusted to them by the Conference.

Sec. 7. In case of a vacancy in the office of President, the First Vice-President shall succeed to that office; the Second Vice-President shall become First Vice-President and a new Second Vice-President appointed by the Executive Committee.

#### ARTICLE II—FISCAL YEAR

Section 1. The fiscal year of the Conference shall be from June 1st to May 31st. The period for which annual membership dues are applied shall be the calendar year January 1 to December 31.

#### ARTICLE III—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees: (1) The Committee on Membership which shall consist of all District Representatives and any other members appointed by the First Vice-President who shall be chairman and director of membership campaigns. (2) The Committee on Publicity which shall consist of the Second Vice-President and four members whom he shall appoint. (3) The Committee on Legislation of five members to be appointed by the President.

#### ARTICLE IV—DISTRICT ORGANIZATION

Section 1. Members of the Conference within the jurisdiction of any Section of a State Teachers Association where there is no District of the Conference may organize such a District by notifying the President of the Conference of their intention, adopting a Constitution and electing executive officers.

Sec. 2. Such District shall be known as "The \_\_\_\_\_ District of the California-Western Music Educators Conference," taking its name from the District of the State Teachers Association within whose jurisdiction it is organized.

Sec. 3. Districts shall, upon request, receive from the Conference for their maintenance the sum of twenty-five (25) cents annually for each paid-up member of the Conference enrolled in the District.

Sec. 4. The annual meetings and elections of officers of the District shall be held at the same time as the Institute Meeting of the State Teachers Association.

#### ARTICLE V—RULES

Section 1. Roberts' Rules of Order (revised) shall govern in the conduct of all business meetings.

Sec. 2. Membership cards of any Sectional Conference of the Music Educators National Conference will be recognized for admission to the meetings of this Conference.

#### ARTICLE VI—AMENDMENTS

These By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

# Eastern Music Educators Conference

(Adopted 1931, Amended 1935, 1937)

## CONSTITUTION

### ARTICLE I—NAME

This organization shall be known as Eastern Music Educators Conference.

### ARTICLE II—PURPOSE

Section 1. Its purpose shall be three-fold: educational, coöperative and social; educational, in placing before its members the most advanced pedagogical thought relating to their own and kindred professions; coöperative, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the educational value of music; social, in promoting good fellowship and encouragement among its members.

Sec. 2. Its sphere of influence and operation shall be construed to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada, the six New England States, New York, New Jersey, Pennsylvania and Delaware.

Sec. 3. It shall be the policy of this organization to work in close coöperation with all other conferences of music supervisors.

### ARTICLE III—MEMBERSHIP

Section 1. Membership shall be in one of the following classes: Active, Associate, Contributing, Sustaining and Life.

Sec. 2. Any person actively interested in music education may become an active member of the Eastern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Eastern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the Eastern Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members who qualify as active members shall have all the privileges of that membership. All sustaining members shall receive the official organ and the Conference Yearbook.

Sec. 6. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership. All life members shall receive the official organ and the Conference Yearbook.

Sec. 7. All members of the Eastern Conference are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

Sec. 8. Any member of the National Conference shall be entitled to guest courtesies upon presentation of his membership card for the current year at the general meetings of a Sectional Conference other than his own. Such courtesies shall be extended by the Eastern Conference to visiting members of other Sectional Conferences on a reciprocal basis, but such courtesies shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

### ARTICLE IV—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable January 1st for the ensuing year.

Sec. 2. Dues for associate members shall be \$2.00 annually, payable January 1st for the ensuing year.

Sec. 3. Dues for contributing members shall be a minimum of \$10.00 annually, payable January 1st for the ensuing year.

Sec. 4. Dues for sustaining membership shall be \$50.00 annually, payable on or before January 1st for the ensuing year.

Sec. 5. Dues for life members shall be \$100.00.



## ARTICLE V—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the National Conference business office, which shall retain \$1.00 for a subscription to the official organ and \$1.25 for current expenses and permanent activities of the National Conference. Seventy-five cents shall be paid to the treasury of the Eastern Conference.

Sec. 2. Dues of associate members shall be paid to the National Conference business office which shall forward the total amount to the Eastern Conference treasury in the years when Sectional Conference meetings are held; in the years when the National meetings are held, the dues shall be retained by the National Conference.

Sec. 3. Dues of contributing members shall be paid to the National Conference business office. \$3.00 of the total amount shall be apportioned for active membership as provided in Article V, Section 1, and the balance shall be retained by the National Conference unless the member specifies that it is to be paid to the Eastern Conference.

Sec. 4. Dues for sustaining members shall be paid to the National Conference business office. \$3.00 shall be apportioned for active membership as provided in Article V, Section 1, and the balance shall be retained by the National Conference, unless the member specifies that it is to be paid to the Eastern Conference.

Sec. 5. Dues for life members shall be paid to the National Conference business office and shall become part of an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member \$3.00 of the income shall be apportioned annually for active membership as provided for in Article V, Section 1. The balance of the income shall go to the treasury of the National Conference.

## ARTICLE VI—GOVERNMENT.

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers and four (4) Directors elected as hereinafter provided.

Sec. 2. The officers shall consist of a President, a First Vice-President, who shall be the retiring president, a Second Vice-President, a Secretary and a Treasurer. They shall hold office two years or until their successors are elected.

Sec. 3. Beginning in 1931, and thereafter, at each Biennial Business Meeting, two Directors shall be elected for a term of four years.

Sec. 4. In addition to the Executive Board, there shall be an Advisory Council consisting of four Past Presidents appointed biennially by the President. This council shall have no legislative or executive functions, but is designed to assist the Executive Board in an advisory capacity in the continuance and development of the policies of the Conference. The President shall be a member, ex officio, of the Advisory Council.

Sec. 5. The Eastern Music Educators Conference shall be represented on the Board of Directors of the Music Educators National Conference by two members. One member shall be elected at each Biennial Business Meeting for a term of four years.

## ARTICLE VII—ELECTIONS

Section 1. On the day prior to the official opening of the Biennial Conference the Board of Directors shall prepare a list of ten candidates for the Nominating Committee. The list shall be presented to the Conference at its first formal session at which time the Conference shall elect from this list a Nominating Committee of five. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Sec. 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, Secretary, Treasurer and Director of the National Conference, also the names of four candidates for Directors of the Eastern Conference. The election shall be held at this meeting.

Sec. 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

## ARTICLE VIII—MEETINGS

Section 1. The Conference shall convene biennially between the dates of January first and June first.

Sec. 2. The Executive Board shall cause to be held a preliminary meeting of the Conference during the first twenty-four hours of the session, for such business only as may be necessary to secure action at the Business Meeting.

Sec. 3. The Biennial Business Meeting shall be held during the biennial session of the Conference, not later than the day prior to the closing day of the session.

Sec. 4. One tenth (1/10) of the active membership shall be necessary for a quorum in transacting the business of the Conference.

Sec. 5. The Executive Board shall meet at the call of the President or on the written request of a majority of its members and at a place equally convenient for all members.

Sec. 6. Four members shall be necessary for a quorum in transacting the business of the Executive Board.

## ARTICLE IX—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting, and then only by a two-thirds (2/3) majority of those present and voting.

Sec. 2. Members purposing to offer amendments to the Constitution and By-Laws shall serve notice to that effect, together with the text of the proposed amendment, upon the President not later than sixty (60) days previous to the opening of the Conference. The President shall then cause the amendment to be submitted to the members through the columns of the next issue of the official periodical of the Conference, together with a statement of the attitude of the Executive Board toward it.

Sec. 3. In special emergencies, an amendment, if it has the endorsement of the Executive Board, may be offered at a preliminary meeting of the Conference held at least twenty-four hours previous to the Biennial Business Meeting. Upon unanimous consent of the Conference it shall remain in force for two years and be subject to ratification at the next Business Meeting.

Sec. 4. Any change lawfully made in the constitution of the National Conference, in so far as it refers to Membership, Membership Dues and Meetings, as outlined in Articles IV, V, VI, and IX of the National Constitution shall become binding upon the Eastern Conference and shall automatically amend conflicting provisions of this constitution.

## BY-LAWS

## ARTICLE I—POWERS OF THE EXECUTIVE BOARD

Section 1. All matters concerning the general policy of the Conference shall be left to the discretion of the Executive Board which shall report frequently to the members, through the President, concerning the affairs of the Conference.

Sec. 2. The Executive Board shall have the power of appointment of such sub-committees, either from its own membership or the membership of the Conference, as shall be found necessary for the furtherance of the best interests of the Conference.

Sec. 3. In case of vacancies, the Executive Board shall have the power to fill such vacancies for the unexpired term from either its own membership or that of the Conference.

## ARTICLE II—POWERS AND DUTIES OF OFFICERS

Section 1. The President shall be the executive officer of the Conference and of the Executive Board, and shall exercise a general supervision over the other officers and the affairs of the Conference. In order that he may give his time and attention to the larger interests of the Conference, he shall not be expected to perform duties of a routine nature. He shall preside at all meetings of the Executive Board or Conference, when present. He shall appoint all committees, unless the Board shall otherwise order, or unless otherwise provided for in the Constitution. In case of pressing necessity he may exercise the executive authority demanded, reporting his action to the Executive Board for their consideration at the earliest opportunity. He shall be a member of all committees, ex officio. He shall perform such other duties as the Executive Board may direct.

Sec. 2. The First Vice-President shall, in the absence or disability of the President, perform all of the duties and exercise all of the powers of the President. He shall be the Chairman of the Committee on Statistics.

Sec. 3. The Second Vice-President shall, in the absence or disability of the President and the First Vice-President, perform all of the duties and exercise all of the powers of the President.

Sec. 4. The Secretary shall keep an accurate record of all business meetings of the Conference and Executive Board; shall take, or cause to be taken, stenographic notes of the discussions and secure copies of all papers read at all of the meetings of the Conference; shall, after the close of the session, prepare the material for publication in the Conference Yearbook. He shall conduct the official correspondence of the Conference and Executive Board; shall see that the notices of the Conference and of the Executive Board are served upon the proper persons. He shall perform such other duties as the Executive Board may direct.

Sec. 5. The Treasurer shall be the custodian of all funds of the Conference. He shall receive all moneys due, giving the receipt of the Conference therefor. He shall pay all bills against the Conference when countersigned by the President. He shall present to the Conference, at the Biennial Business Meeting, an audited report covering all receipts and disbursements up to that time and shall, before the end of the fiscal period, present a supplementary report covering the remaining receipts and disbursements of his term of office. He shall keep a list of the names and addresses of all members of the Conference.

## ARTICLE III—THE FISCAL PERIOD

The Fiscal Period shall date from the first day of June.

## ARTICLE IV—RULES OF PROCEDURE

In question of parliamentary procedure the officers of the Conference shall be guided by the rules of "Parliamentary Law" by F. M. Gregg, and it shall be the official manual of the Conference.

# North Central Music Educators Conference

## CONSTITUTION (Amended 1933, 1935)

### ARTICLE I—NAME

The organization shall be known as the North Central Music Educators Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the advancement of music education through the instrumentality of music in the schools and other educational institutions and agencies.

### ARTICLE III—POLICY

It shall be the policy of this organization to work in close coöperation with the Music Educators National Conference and with the various Sectional Conferences. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective, thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—TERRITORY

The territory under the jurisdiction of the North Central Music Educators Conference shall include the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River.

### ARTICLE V—MEMBERSHIP

*Section 1.* Membership shall be Active, Associate, Contributing and Life.

*Sec. 2.* Any person actively engaged in music education may become an active member of the North Central Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

*Sec. 3.* Any person interested in music education but not actively engaged therein, may become an associate member of the North Central Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

*Sec. 4.* Any person interested in music education who desires to contribute to the support of the North Central Conference may do so by payment of the prescribed dues and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

*Sec. 5.* All members of the North Central Conference are members of the National Conference. Any person residing in the territory of the North Central Conference upon becoming a member of the National Conference thereby becomes a member of the Sectional Conference unless otherwise stipulated.

*Sec. 6.* Any member of a Sectional Conference other than the North Central shall be entitled to guest courtesies at the meetings of the North Central Conference upon presentation of his membership card for the current year. Such courtesies shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

*Sec. 7.* Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership.

### ARTICLE VI—AMOUNT OF DUES

*Section 1.* Dues for active members shall be \$3.00 annually payable on January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

*Sec. 2.* Dues of associate members shall be \$2.00 annually, payable on January 1st of each year.

*Sec. 3.* Dues of contributing members shall be a minimum of \$10.00 annually, payable on January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

*Sec. 4.* Dues for life membership shall be \$100.00, payable to the treasury of the National Conference.

*Sec. 5.* No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

#### ARTICLE VII—APPORTIONMENT OF DUES

*Section 1.* Dues of active members shall be paid annually to the treasurer of the North Central Conference, who shall provide for a subscription to the official organ at \$1.00—retain seventy-five cents for current expenses of the North Central Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

*Sec. 2.* Dues of associate members shall be paid annually to the treasurer of the North Central Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

*Sec. 3.* Dues of contributing members shall be paid to the Treasurer of the North Central Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VII, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates that it be paid to the Sectional Conference.

*Sec. 4.* Per capita active membership dues of qualified life members shall be paid to the North Central Conference from the endowment fund income of the National Conference.

#### ARTICLE VIII—OFFICERS

*Section 1.* The officers of the North Central Conference shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, a Treasurer and four Directors. The office of Treasurer shall be automatically filled by the Executive Secretary of the National Conference. These officers and directors and the two members representing the North Central Conference on the Board of Directors of the National Conference as provided in Section 5 shall constitute the Executive Committee of the North Central Conference.

*Sec. 2.* The term of office for President, First Vice-President, Second Vice-President, Secretary shall be for two (2) years or until their successors are duly elected and have qualified. None of the officers mentioned in this section may hold the same office for two (2) consecutive terms.

*Sec. 3.* The term of office for Directors shall be four years. Two members shall be elected in 1931 and two members at each Biennial Business Meeting thereafter.

*Sec. 4.* The term of office for representatives of the North Central Conference on the Board of Directors of the National Conference as provided for in the Constitution of the National Conference shall be four years. The retiring President of the North Central Conference shall automatically become a member of the National Board to succeed the National Director whose four-year term expires with the end of the current Conference year.

*Sec. 5.* The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the North Central Conference until the next meeting of the North Central Conference. Members newly appointed by the National Conference shall not begin their duties for the North Central Conference until after the North Central Conference meeting following their appointment.

#### ARTICLE IX—ELECTIONS

*Section 1.* Prior to the official opening of the Conference, the Executive Committee shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours. In case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

*Sec. 2.* At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, First Vice-President, Second Vice-President, Secretary, the members to be elected as directors and the member to be elected to represent the North Central Conference as a member of the Board of Directors of the National Conference. The election shall be held at this meeting.

*Sec. 3.* Election shall be by ballot, and the majority of votes cast shall be required to elect.

#### ARTICLE X—MEETINGS

*Section 1.* The North Central Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee shall determine the exact time.

The Biennial Business Meeting shall be held upon the day immediately preceding the closing day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President or at the joint request of not less than three members of the Executive Committee.

#### ARTICLE XI—AMENDMENTS

The constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members at least twenty-four (24) hours before it is submitted for vote.

#### BY-LAWS

##### ARTICLE I—DUTIES OF OFFICERS

Section 1. The Executive Committee shall be entrusted with the general management of the North Central Conference including all matters of general policy, oversight of the program, decision as to time and place of meeting, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next meeting of the conference. They shall deal with all questions growing out of interrelations between the National and North Central Conference.

Sec. 2. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Advisory Committees from the various states and the Nominating Committee (which committees are provided for in the Constitution) and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 3. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall assume leadership of the State Advisory Committees in membership campaigns and other duties assigned to the state committees.

Sec. 4. The Second Vice-President shall assist the First Vice-President in his duties and assume all of his duties in case of disability or absence of the First Vice-President.

Sec. 5. The Secretary shall keep records of the proceedings of the North Central Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

Sec. 6. The Treasurer shall collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and in the years when the Conference does not meet he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

Sec. 7. The Advisory Committee of the various states shall cooperate in such activities as may be delegated to it by the Executive Committee.

##### ARTICLE II—STANDING COMMITTEES

Section 1. The Standing Committees shall be determined by the President and Executive Committee as needs arise.

##### ARTICLE III—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article XI of the Constitution.

# Northwest Music Educators Conference

## CONSTITUTION

(Amended 1931, 1935)

### ARTICLE I—NAME

This organization shall be known as the Northwest Music Educators Conference. Its area shall include Idaho, Montana, Oregon, Washington, Alaska, Alberta and British Columbia, Canada.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the public schools.

### ARTICLE III—UNITED CONFERENCES

The Northwest Conference in affiliation with the United Conferences is an integral part of the Music Educators National Conference. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective; thus, making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Honorary, Contributing and Life.

Sec. 2. Any person actively interested in public school music may become an active member of the Northwest Conference upon payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Associate members shall have the privilege of attending all meetings, but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music, who desires to contribute to the support of the Northwest Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all privileges of that membership, which shall extend to the Northwest Conference in accordance with the provisions of the National constitution.

Sec. 6. Membership in the Northwest Music Educators Conference automatically includes membership of the same type in the Music Educators National Conference.

### ARTICLE V—AMOUNT OF DUES

Section 1. The dues for active members shall be \$3.00 annually of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 2. The dues for associate members shall be \$2.00 annually.

Sec. 3. The dues for contributing members shall be a minimum of \$10.00 annually, of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 4. Dues for life membership shall be one hundred dollars (\$100.00), payable to the treasury of the National Conference.

Sec. 5. All dues shall be payable on or before January 1st of each year and no person shall be entitled to the privileges of associate, active or contributing membership until the dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the Northwest Conference who shall provide for a subscription to the official organ at \$1.00, retain seventy-five cents for current expenses of the Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the treasurer of the Northwest Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Northwest Conference. Three dollars of the total amount shall be apportioned for active memberships as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates it shall be paid to the Sectional Conference.

Sec. 4. Per capita active membership dues of qualified life members shall be paid to the Northwest Conference from the endowment fund income of the National Conference.

Sec. 5. Dues for all classes of memberships may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Northwest Conference, to whom the headquarters office shall make report of payments or collections, together with remittances of the Sectional Conference share of the amount received.

#### ARTICLE VII—OFFICERS

Section 1. The officers of the Northwest Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and two Directors. These officers with the retiring President and two members elected to represent the Northwest Conference as members of the Board of Directors of the National Conference, shall constitute the Executive Committee of the Northwest Conference.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be two (2) years, or until their successors are duly elected. With the exception of the Second Vice-President, Treasurer, and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

Sec. 3. These Directors shall propose the names of active members from each state of the Northwest Conference as members of the Advisory Committees of their respective states.

Sec. 4. In addition to the Executive Board there shall be an Advisory Council consisting of Past Presidents and not more than two members from each state of the Conference, these to be appointed by the President.

#### ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names in his ballot. All ballots are to be deposited with the Treasurer of the Conference on the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the Northwest Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Biennial Meeting of the Northwest Conference. The majority of all votes cast is required to elect.

#### ARTICLE IX—MEETINGS

Section 1. The Northwest Conference shall meet biennially between the dates of February 15 and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. One-tenth of the active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the place of the Biennial Meeting of the Northwest Conference or at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

#### ARTICLE X—AMENDMENTS

The Constitution and By-Laws may be altered by two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given to the

active members at least sixty (60) days before it is acted upon; furthermore, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

#### BY-LAWS

Section 1. The President shall preside at meetings of the Conference and of the Executive Committee; shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the Proceedings of the Biennial Meeting of the Northwest Conference and of all the meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of the papers read at all the sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said report to be made at the Biennial Meeting of the Northwest Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

Sec. 7. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences, and the time and place of meeting of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

Sec. 8. Standing Committees shall be appointed by the Executive Committee, to include Publicity, Transportation, and Local Arrangements.

Sec. 9. To the Executive Committee shall be entrusted the general management of the Northwest Conference, including final decision as to the time and place of meeting, oversight of the program, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.



# Southern Conference for Music Education

## CONSTITUTION (Amended 1931, 1935)

### ARTICLE I—NAME

This organization shall be known as the Southern Conference for Music Education.

### ARTICLE II—PURPOSE

Section 1. Its purpose shall be to improve music conditions in our territory, especially through the instrumentality of the private teachers, public schools, normal schools, colleges and universities.

Sec. 2. Its policy shall be to work in close coöperation with the Music Educators National Conference and the various Sectional Conferences.

Sec. 3. Any change lawfully made in the Constitution and By-Laws of the Music Educators National Conference will automatically become binding on this Conference and will immediately render invalid any provisions of this Conference that conflict with the National body.

### ARTICLE III—TERRITORY

Its sphere of influence and operation shall be construed to include Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Indies, West Virginia, Cuba and the Canal Zone.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be in one of five classes: Associate, Active, Contributing, Honorary, or Life.

Sec. 2. Any person actively engaged in music education may become an active member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Active members shall have the privilege of holding office, of voting; they shall be entitled to an annual subscription to the official organ and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Associate members shall not hold office, nor vote, nor receive the official organ, nor shall they be entitled to a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 4. The contributing membership shall be open to any interested individual or organization. Contributing members in good standing shall have all the rights and privileges of active members.

Sec. 5. Honorary membership shall be accomplished in the following manner: Names of persons proposed for Honorary Membership shall be presented to the Executive Committee by an active member at least twenty-four hours previous to the Sectional Business Meeting. If the person receives a majority vote at the Business Meeting he shall be enrolled as an honorary member.

Sec. 6. Active or contributing membership may be accomplished by the payment of the dues hereinafter prescribed. Anyone who desires to endow the permanent activities of the Music Educators National Conference may do so by becoming a life member.

Sec. 7. Active and contributing members shall be members of the Music Educators National Conference, as provided in Article IV, Sections 4 and 6.

### ARTICLE V—DUES

Section 1. All dues shall be payable on January first of each year.

Sec. 2. Dues for active members shall be \$3.00 annually.

Sec. 3. Dues for associate members shall be \$2.00 annually.

Sec. 4. Dues for contributing members shall be a minimum of \$10.00 annually.

Sec. 5. Dues for life membership shall be one hundred dollars (\$100.00) payable to the treasury of the National Conference.

Sec. 6. There shall be no dues for honorary members.

Sec. 7. No person shall be entitled to the privileges of active or contributing membership until his dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members in the Southern Conference for Music Education shall be paid to the Treasurer of this Conference who shall, after providing for a subscription to the official organ at \$1.00 retain 75 cents for the current expenses of this Conference and remit \$1.25 to the National Conference for current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the Treasurer of this Conference and shall remain in the treasury of this Conference except that in the years when the National meetings are held the dues shall be forwarded to the National Conference Treasurer.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of this Conference who shall apportion \$3.00 of the total amount for the active membership as provided in Article VI, Sec. 1, and the balance shall be forwarded to the Treasurer of the National Conference unless the contributing member specifies that it is to remain with this Conference.

Sec. 4. Per capita active membership dues of life members shall be paid to the Southern Conference treasury by the National treasury from the interest received from the life membership endowment fund.

#### ARTICLE VII—GOVERNMENT

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers, two Directors elected as hereinafter provided, and the outgoing President.

Sec. 2. The Officers of the Southern Conference for Music Education shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, and a Treasurer. The office of Treasurer shall be automatically filled by the Executive Secretary of the National Conference. The term of each elected officer shall be from June 1 following the biennial business meeting until May 31 of the second year thereafter, or until succeeding officers shall have been elected and qualified.

Sec. 3. The Directors shall hold office for four years or until their successors are elected; one Director shall be elected at each Biennial Business Meeting, commencing in 1927. The Directors shall represent the Conference on the Board of Directors of the Music Educators National Conference.

Sec. 4. No Officer except the Treasurer shall hold the same office for two (2) consecutive terms.

#### ARTICLE VIII—ELECTIONS

Section 1. The Executive Board shall appoint, on the first day of each Biennial Meeting, a Nominating Committee of five (5) members. This committee shall nominate two members for each elective office, and shall announce the names of the nominees at the Biennial Business Meeting, at which time other nominations may be made from the floor. The election shall be by ballot. A majority of all votes cast shall be required for election.

#### ARTICLE IX—MEETINGS

Section 1. Beginning in 1927, the Conference shall meet biennially between the dates of January first and June first.

Sec. 2. The Biennial Business Meeting of the Conference shall be held on the second day of the session.

Sec. 3. Meetings of the Executive Board shall be held at the call of the President or on the written request of three or more members of the Board. Four members shall constitute a quorum in transacting the business of the Board.

#### ARTICLE X—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting and only by a two-thirds (2/3) majority of those present and voting. Amendments shall be presented at the first business meeting of any Biennial Meeting, and shall be acted on at any regular business meeting on any subsequent day of the session.

#### BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Board; shall appoint committees; shall exercise general supervision over the other officers; and shall, in consultation with the Executive Board, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of the disability or absence of the President, and shall assume active leadership of the State Chairmen in the matter of membership promotion and other duties assigned to the State Chairmen.

Sec. 3. The Second Vice-President shall assume the duties of the President in case of the disability or absence of the President and the First Vice-President.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of the meetings of the Executive Board; shall take full notes of the principal discussions; and shall secure copies of all papers read at all of the meetings of the Conference.

Sec. 5. The Treasurer shall receive and collect all membership dues and other moneys due the Southern Conference; he shall pay all authorized bills; he shall prepare the official membership list of this Conference; he shall present at the Biennial Business Meeting a preliminary report of the financial condition of the Conference and a final report, duly audited by a professional accountant for publication in the Conference Yearbook. The fee for the professional audit shall be paid by the Conference.

Sec. 6. The Executive Board shall have jurisdiction over all matters of general policy; and shall have the power to fill vacancies either from its own membership or from the Conference at large.

# Southwestern Music Educators Conference

## CONSTITUTION

(Amended 1931, 1935, 1938)

### ARTICLE I—NAME

This organization shall be known as the Southwestern Music Educators Conference. Its area shall include the following states: Missouri, Kansas, Colorado, Oklahoma, Arkansas, Texas, Wyoming, and New Mexico, and such other states as may desire to affiliate, such affiliation to be approved by the Board of Directors of the National Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the schools and other educational institutions.

### ARTICLE III—UNITED CONFERENCES

The basis of this Constitution is the 1926 revision of the Constitution of the National Conference which, in turn, is based on plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conference upon acceptance of plan of union, including distribution of dues as embodied in this Constitution. Any change lawfully made in the Constitution and By-Laws of the National body, pertaining to membership, dues, or any other matters having to do with the relationship of the Southwestern Conference to the National Conference or the administration of the National Conference, will automatically become binding on the Sectional Conference, and will become immediately effective; thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing, and Life.

Sec. 2. Any person actively interested in public school music may become an active member of the Southwestern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ; and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in public school music, but not actively engaged therein, who lives in, or in the vicinity of, the city in which the biennial meeting shall be held, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ, nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music who desires to contribute to the support of the Southwestern Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership.

Sec. 6. All members of Sectional Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

### ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

Sec. 2. Dues for associate members shall be \$2.00 annually.

Sec. 3. The dues of contributing members shall be ten dollars (\$10.00), one dollar of which shall be for one year's subscription to the official organ, payable on January 1st.

Sec. 4. Life membership dues shall be one hundred dollars (\$100.00), payable to the treasury of the National Conference.

Sec. 5. No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable January 1st to the Treasurer of the Southwestern Conference, \$1.00 of which shall be for one year's subscription

to the official organ. The Treasurer shall retain seventy-five cents for current expenses of the Southwestern Conference, and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the Treasurer of the Southwestern Conference, and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Southwestern Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference.

Sec. 4. Per capita active membership dues of life members shall be paid from interest accruing from the endowment fund of the National Conference, in accordance with the provisions of the National constitution.

Sec. 5. Dues for all classes of memberships may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Southwestern Conference, to whom the headquarters office shall make report of payments or collections, together with remittances of the Sectional Conference share of the amount received.

#### ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the Southwestern Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary and Treasurer. The office of Treasurer shall be automatically filled by the Executive Secretary of the Music Educators National Conference. The Executive Committee shall consist of these officers, the retiring President ex officio, and two Directors. The two Directors shall also serve as representatives of the Southwestern Conference on the National Board of Directors.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, and Secretary shall be two (2) years, beginning with the first day (July 1) of the Conference fiscal year following the biennial business meeting and election, or until their successors are duly elected and have qualified. None of these officers shall hold the same office for two (2) consecutive terms.

Sec. 3. The term of office for the Directors shall be four years. One member shall be elected in 1931, and one member at each Biennial Business Meeting thereafter.

Sec. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the Southwestern Conference until the next meeting of the Southwestern Conference. Members newly appointed by the National Conference shall not begin their duties for the Southwestern Conference until after the Southwestern Conference meeting following their appointment.

#### ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members, to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference before the close of the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the National Conference for each elective office of the Conference.

Sec. 2. The election of officers shall take place at the biennial meeting of the Southwestern Conference. The majority of all votes cast is required to elect.

#### ARTICLE IX—MEETING

Section 1. The Southwestern Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the time of the Biennial Meeting of the National Conference and at the time of the Biennial Meeting of the Southwestern Conference or at the call of the President or at the call of the Secretary upon a joint request of not less than three members of the Executive Committee.

#### ARTICLE X—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting or at the time of the Biennial Meeting of the National Conference, providing formal

notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

## BY-LAWS

### ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint Committees, except the Nominating Committee (which Committee is provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of any other meeting of the Southwestern Conference and of all meetings of the Executive Committee; and shall take full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and, in the years when the Conference does not meet, he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

Sec. 6. To the Executive Committee shall be entrusted the general management of the Southwestern Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

### ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees, each to consist of three (3) members:

1. The Committee on Transportation.
2. The Committee on Legislation.
3. The Committee on Statistics.

### ARTICLE III—DUTIES OF STANDING COMMITTEES

Section 1. The Committee on Transportation in cooperation with the office of the Executive Secretary shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time-tables and routings.

Sec. 2. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and, at the Biennial Business Meeting, make a report to the Conference.

Sec. 3. The Committee on Statistics shall cooperate with the office of the Executive Secretary in the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

### ARTICLE IV—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article X of the Constitution.

# Music Education Exhibitors Association

## CONSTITUTION

### ARTICLE I—NAME

The name of this organization shall be Music Education Exhibitors Association.

### ARTICLE II—PURPOSE

The purpose of the Music Education Exhibitors Association shall be to effect a non-profit organization through which closer contacts may be maintained between the professional and commercial interests in the music education field; to promote a frank exchange of ideas involving mutual interests; to maintain friendly contacts with fellow-members of this Association; to encourage and co-operate with music associations and music and educational journals in the dissemination of useful and practical knowledge to our mutual benefit; to improve and enlarge the facilities for a better acquaintance by music educators with the merchandise of the Association members.

### ARTICLE III—MEMBERSHIP

Any individual, firm, or corporation that uses space for exhibit purposes at conventions of music educators and that subscribes in letter and spirit to the Constitution and By-Laws of this Association, is eligible for election to membership.

### ARTICLE IV—OFFICERS

The officers shall be President, Vice-President, Secretary-Treasurer.

### ARTICLE V—EXECUTIVE BOARD

The Executive Board shall consist of President, Vice-President, Secretary-Treasurer, and four additional members, chosen at large from the membership.

### ARTICLE VI—GOVERNMENT

The government and management of the Association shall be vested in the Executive Board which shall meet upon the call of the President whenever the business of the Association requires it or at the written request of three members of the Executive Board.

### ARTICLE VII—DUTIES OF OFFICERS

The President, or in his absence the Vice-President, shall preside at all meetings of the Association and of the Executive Board. The Secretary-Treasurer, by and with the approval of the Executive Board, shall conduct the correspondence of the Association, issue all notices to members, keep minutes of meetings, collect all monies due the Association and disburse same.

### ARTICLE VIII—MEETINGS

The regular meetings of the Association shall be held annually at the time and place of the Music Educators National Conference or at a Sectional Conference of the Music Educators National Conference to be designated by the Executive Board. Special meetings shall be called at any time by the President or by a majority of the Executive Board or upon request in writing of (ten) members, said meetings to be held at a principal city nearest the headquarters of the majority of the members. Two weeks' notice of such special meetings must be sent by the secretary to all members.

### ARTICLE IX—COMMITTEES

**Auditing.** The President shall appoint an Auditing Committee of three, one of whom shall be a member of the Executive Board, thirty days before the biennial meeting at which elections are held, whose duty it shall be to audit the Secretary-Treasurer's books and accounts and to make a full and complete report to the membership.

**Membership.** The Membership Committee, appointed by the President, shall consist of five whose duty it shall be to receive applications for membership to the Association and make recommendation thereon to the Executive Committee.

**Exhibits.** There shall be an Exhibit Committee consisting of five members, appointed by the President, at least three of whom shall be members of the Executive Board, whose duty it shall be to co-operate with the proper officers and officials of the various education associations at the conventions of which this association exhibits, to obtain mutually satisfactory results from the exhibits. It shall be a further duty of this committee to have charge of the proper setting up of exhibits at the various conventions under the direction of the Executive Board and to insure payment for exhibit space before the exhibit is set up.

### ARTICLE X—AMENDMENTS

Either the Constitution or the By-Laws may be altered or amended by a two-thirds vote of the members present at any regular meeting of the Association, provided the alterations or amend-

ments shall have been proposed in writing at least sixty days prior to the meeting at which action is taken and due announcement of the proposed action shall have been sent to all members of the Association.

### BY-LAWS

#### ARTICLE I—ELECTION OF OFFICERS

The election of the President, the Secretary-Treasurer, and members of the Executive Board shall take place at the biennial meeting which coincides with that of the Music Educators National Conference. At the first election a Vice-President shall also be elected for a term of two years but thereafter the retiring President shall automatically become Vice-President. The term of office for all officers shall be two years or until their successors are elected but the President shall not be eligible for election to succeed himself. The term of office for members of the Executive Board shall be four years or until their successors are elected but at the first election two of the four members of the Executive Board shall be elected for two years and two of the members of the Executive Board shall be elected for four years. Members of the Executive Board shall not be eligible for election to succeed themselves.

#### ARTICLE II—PROCEDURE FOR ELECTION

Section 1. The President shall appoint, at least two weeks before the biennial meeting, a nominating committee of five members, two of whom shall be members of the Executive Board, whose duty it shall be to submit to the Secretary-Treasurer five days before the meeting the names of its choice for the officers and Executive Board membership to be elected. The Secretary-Treasurer shall be required to see that each member of the Association in good standing receives a copy of these nominations at least twenty-four hours before the meeting takes place.

Sec. 2. The Chairman of the Nominating Committee shall offer the names of the candidates selected by his committee for election. Any member present in good standing may make nomination from the floor. When all nominations are made the election shall be held and the candidates receiving a majority of the votes of the members present and voting shall be declared elected.

#### ARTICLE III—VOTE AND QUORUM

Each member, whether an individual, firm, or corporation, shall be entitled to one vote, and ten members shall constitute a quorum for the transaction of business. No individual, firm, or corporation shall be entitled to more than one membership in the Association.

#### ARTICLE IV—MEMBERSHIP

Section 1. As provided for in the Constitution the Membership Committee shall recommend to the Executive Board all applications for membership. It shall be the duty of the Executive Board to accept or reject such applications. In considering applications for membership the Executive Board shall keep constantly in mind the ideals of our Association: truth and honesty and the fulfillment of every promise in our relations with schools and educators, pride in the confidence our organization enjoys, absence of questionable or unfair competitive methods among our membership, maintenance of highest form of business ethics in our relations with those we serve, and to constantly strive to foster and improve the cordial and friendly relationships that exist among our membership and between our Association and the education association with which we work.

Sec. 2. The Executive Board at its discretion shall offer a limited non-voting membership to exhibitors for one conference.

#### ARTICLE V—DUES

Section 1. The regular dues for membership in the Association shall be \$10.00 annually, payable February first for the current calendar year.

Sec. 2. Dues for limited membership shall be \$5.00 payable upon acceptance.

#### ARTICLE VI—ORDER OF BUSINESS

The official order of business at all meetings of the Association, unless waived by a majority of those present, shall be as follows:

Roll-call.

Reading of the Secretary's minutes of the preceding meeting.

Report of standing committees.

Report of special committees.

Old business.

New business.

Treasurer's report.

Election of officers.

## DIRECTORY



# OFFICERS, DIRECTORS AND COMMITTEES OF THE UNITED CONFERENCES



## *Music Educators National Conference* 1938-1940

### **Officers and Executive Committee**

*President*—Louis Woodson Curtis, Los Angeles, Calif. (1938-40)

*1st Vice-President*—Joseph E. Maddy, Ann Arbor, Mich. (1938-40)

*2nd Vice-President*—Lilla Belle Pitts, New York, N. Y. (1938-40)

#### *Members at Large*

George H. Gartlan, Brooklyn, N. Y. (1936-40)

Richard W. Grant, State College, Pa. (1936-40)

Frank C. Biddle, Cincinnati, O. (1938-42)

Haydn M. Morgan, Newtonville, Mass. (1938-42)

#### *Executive Secretary*

C. V. Buttelman, Chicago, Ill.

### **National Board of Directors**

#### *From the National Conference:*

Glenn Gildersleeve, Dover, Del. (1936-40)

A. R. McAllister, Joliet, Ill. (1938-42)

#### *From the California-Western Conference:*

Amy Grau Miller, Pasadena, Calif. (1935-39)

Glenn H. Woods, Oakland, Calif. (1937-41)

#### *From the Eastern Conference:*

Laura Bryant, Ithaca, N. Y. (1935-39)

George L. Lindsay, Philadelphia, Pa. (1937-41)

#### *From the North Central Conference:*

Fowler Smith, Detroit, Mich. (1935-39)

Carol M. Pitts, Omaha, Nebr. (1937-41)

#### *From the Northwest Conference:*

Charles R. Cutts, Billings, Mont. (1935-39)

Chester R. Duncan, Portland, Ore. (1937-41)

#### *From the Southern Conference:*

Lewis L. Stoker, Mobile, Ala. (1935-39)

Glen Haydon, Chapel Hill, N. C. (1937-41)

#### *From the Southwestern Conference:*

George Oscar Bowen, Tulsa, Okla. (1935-39)

Frances Smith Catron, Ponca City, Okla. (1937-41)

### **Editorial Board**

Edward B. Birge, *Chairman*, Bloomington, Ind.

John W. Beattie, Evanston, Ill.

Charles M. Dennis, San Francisco, Calif.

Karl K. Gehrkins, Oberlin, O.

Marguerite V. Hood, Missoula, Mont.

James L. Mursell, New York, N. Y.

Paul J. Weaver, Ithaca, N. Y.

Grace V. Wilson, Wichita, Kan.

### **Music Education Research Council**

Russell V. Morgan, *Chairman*, Cleveland, Ohio (1936-42)

Anne E. Pierce, *Secretary*, Iowa City, Ia. (1934-40)

Edward B. Birge, Bloomington, Ind. (1934-40)

Jacob A. Evanson, Pittsburgh, Pa. (1934-40)

Edgar B. Gordon, Madison, Wis. (1934-40)

Grace Van Dyke More, Greensboro, N. C. (1934-40)

James L. Mursell, New York, N. Y. (1934-40)

John W. Beattie, Evanston, Ill. (1936-42)

Mabel E. Bray, Trenton, N. J. (1936-42)

Marion Flagg, New York, N. Y. (1936-42)

Mabelle Glenn, Kansas City, Mo. (1936-42)

Ernest G. Hesser, New York, N. Y. (1936-42)

Ada Bicking, Indianapolis, Ind. (1938-44)

Samuel T. Burns, Baton Rouge, La. (1938-44)

Peter W. Dykema, New York, N. Y. (1938-44)

Will Earhart, Pittsburgh, Pa. (1938-44)

Karl W. Gehrkins, Oberlin, O. (1938-44)

W. Otto Miessner, Lawrence, Kan. (1938-44)

#### *Terms Expiring in 1938*

Alice Keith, New York, N. Y. (1933-38)

Max T. Krone, Evanston, Ill. (1933-38)

Osbourne McConathy, Glen Ridge, N. J. (1933-38)

### **Council of Past Presidents**

John W. Beattie, *Chairman*, Evanston, Ill.

Herman F. Smith, *Secretary*, Milwaukee, Wis.

Edward B. Birge, Bloomington, Ind.

George Oscar Bowen, Tulsa, Okla.

William Breach, Buffalo, N. Y.

Walter H. Butterfield, Providence, R. I.

Frances E. Clark, Germantown, Philadelphia, Pa.

Hollis Dann, New York, N. Y.

Peter W. Dykema, New York, N. Y.

Will Earhart, Pittsburgh, Pa.

C. A. Fullerton, Cedar Falls, Ia.

Karl W. Gehrkins, Oberlin, O.

Mabelle Glenn, Kansas City, Mo.

Edgar B. Gordon, Madison, Wis.

Henrietta G. Baker Low, Croton-on-Hudson, N. Y.

Osbourne McConathy, Glen Ridge, N. J.

Elizabeth C. McDonald, Medina, N. Y.

Arthur W. Mason, Indianapolis, Ind.

W. Otto Miessner, Lawrence, Kan.

Charles H. Miller, Rochester, N. Y.

Russell V. Morgan, Cleveland, O.

Joseph E. Maddy, Ann Arbor, Mich.

# *Officers of the Sectional Conferences* 1937-1939

## **CALIFORNIA-WESTERN MUSIC EDUCATORS CONFERENCE**

### **OFFICERS**

(Elected at San Francisco, 1937)

*President*—S. Earle Blakeslee, Ontario, Calif.  
*1st Vice-President*—William E. Knuth, San Francisco, Calif.  
*2nd Vice-President*—Helen M. Barnett, Santa Barbara, Calif.

*Secretary-Treasurer*—L. Alice Sturdy, Los Angeles, Calif.

*Directors*—Glenn H. Woods, Oakland, Calif. (1937-41); Amy Grau Miller, Pasadena, Calif. (1935-39); Mary E. Ireland, Sacramento, Calif. (Past President).

## **EASTERN MUSIC EDUCATORS CONFERENCE**

### **OFFICERS**

(Elected at Buffalo, 1937)

*President*—F. Colwell Conklin, Larchmont, N. Y.  
*1st Vice-President*—George L. Lindsay, Philadelphia, Pa.  
*2nd Vice-President*—Glenn Gildersleeve, Dover, Del.  
*Secretary*—Mary C. Donovan, Greenwich, Conn.

*Treasurer*—Samuel A. W. Peck, Reading, Mass.

*Directors*—Thomas Wilson, Elizabeth, N. J. (1937-41); George P. Spangler, Philadelphia, Pa. (1937-41); Elizabeth V. Beach, Syracuse, N. Y. (1937-39); Francis H. Diers, Fredonia, N. Y. (1935-39); Laura Bryant, Ithaca, N. Y. (Nat'l Board, 1935-39); George L. Lindsay, Philadelphia, Pa. (Nat'l Board, 1937-41).

## **NORTH CENTRAL MUSIC EDUCATORS CONFERENCE**

### **OFFICERS**

(Elected at Minneapolis, 1937)

*President*—Charles B. Righter, Iowa City, Ia.  
*1st Vice-President*—Edith M. Keller, Columbus, Ohio.  
*2nd Vice-President*—Gerald R. Prescott, Minneapolis, Minn.  
*Secretary*—Ruth B. Hill, Anderson, Ind.

*Treasurer*—C. V. Buttelman, Chicago, Ill.

*Directors*—Raymond F. Dvorak, Madison, Wis. (1937-41); Lorrain Watters, Des Moines, Iowa (1937-41); William D. Revelli, Ann Arbor, Mich. (1935-39); J. Leon Ruddick, Cleveland, Ohio (1935-39); Carol M. Pitts, Omaha, Nebr. (Nat'l Board, 1937-41); Fowler Smith, Detroit, Mich. (Nat'l Board, 1935-39).

## **NORTHWEST MUSIC EDUCATORS CONFERENCE**

### **OFFICERS**

(Elected at Portland, 1937)

*President*—Louis G. Wersen, Tacoma, Wash.  
*1st Vice-President*—Andrew Loney, Jr., LaGrande, Oregon.  
*2nd Vice-President*—James Yennney, Olympia, Wash.  
*Secretary*—Esther C. Leake, Medford, Oregon.

*Treasurer*—Lillie E. Darby, Klamath Falls, Oregon.

*Directors*—Marguerite V. Hood, Missoula, Mont. (1935-39); R. C. Fussell, Tacoma, Wash. (1937-41); Chester R. Duncan, Portland, Ore. (Nat'l Board, 1937-41); Charles R. Cutts, Billings, Mont. (Nat'l Board, 1935-39); Ethel M. Henson, Seattle, Wash. (Past President).

## **SOUTHERN CONFERENCE FOR MUSIC EDUCATION**

### **OFFICERS**

(Elected at Columbia, 1937)

*President*—Edwin N. C. Barnes, Washington, D. C.  
*1st Vice-President*—Paul W. Mathews, Lexington, Ky.  
*2nd Vice-President*—Jennie Belle Smith, Athens, Ga.

*Secretary*—Veronica Davis, DeLand, Florida.

*Treasurer*—C. V. Buttelman, Chicago, Ill.

*Directors*—Glen Haydon, Chapel Hill, N. C. (Nat'l Board, 1937-41); Lewis L. Stookey, Mobile, Ala. (Nat'l Board, 1935-39); Grace Van Dyke More, Greensboro, N. C. (Past President).

## **SOUTHWESTERN MUSIC EDUCATORS CONFERENCE**

### **OFFICERS**

(Elected at Tulsa, 1937)

*President*—Catharine E. Strouse, Emporia, Kansas.  
*1st Vice-President*—James L. Waller, Tulsa, Okla.  
*2nd Vice-President*—Raymon H. Hunt, Denver, Colo.

*Secretary*—Gratia Boyle, Wichita, Kansas.

*Treasurer*—Reven S. DeJarnette, Weatherford, Okla.

*Directors*—Frances Smith Catron, Ponca City, Okla. (Nat'l Board, 1937-41); George Oscar Bowen, Tulsa, Okla. (Nat'l Board, 1935-39); John C. Kendel, Denver, Colo. (Past President).

*State Chairmen*

1937-1939

**California-Western Conference***General Chairman*—William E. Knuth, San Francisco, Calif.*Arizona*—Jesse A. Sedberry, Phoenix*California*—Sybil D. Baker, Claremont; J. F. O'Hanlon, Pacific Grove; Marie Clarke Ostrander, Arcata; Adolph W. Otterstein, San Jose; Genevieve Uhl, Sacramento; Harvey S. Whistler, Pasadena*Nevada*—Bruce L. Hubbard, Winnemucca*Utah*—Lorin F. Wheelwright, Salt Lake City*Hawaii*—Mrs. Dorothy Kahanui, Honolulu*Philippine Islands*—Mrs. Petrona Ramos, Manila**Eastern Conference***Connecticut*—Doris Rayner, East Hartford*Delaware*—Wilbert B. Hitchner, Wilmington*Maine*—Herbert A. D. Hurd, Fryeburg*Maryland* (Baltimore)—John Denues, Baltimore*Massachusetts*—Haydn M. Morgan, Newtonville*New Hampshire*—Charles Woodbury, Concord*New Jersey*—John H. Jaquish, Atlantic City*New York*—Maurice Whitney, Hudson Falls*Pennsylvania*—F. Edna Davis, Philadelphia*Rhode Island*—George Chase, Anthony*Vermont*—Harriet T. Eastman, Brattleboro*Ontario* (Canada)—G. Roy Fenwick, Toronto**North Central Conference***Illinois*—Emma R. Knudson, Normal*Chicago* (City)—Oscar W. Anderson, Chicago*Indiana*—Joseph A. Gremelspacher, Crawfordsville*Iowa*—Maurice Iverson, Sioux City*Michigan*—Clara Ellen Starr, Detroit*Minnesota*—Harvey Waugh, St. Cloud*Nebraska*—Matthew Shoemaker, Hastings*North Dakota*—John E. Howard, Grand Forks*Ohio*—Gertrude A. DeBats, Bedford*South Dakota*—Ralph Fulghum, Vermillion*Wisconsin*—Rufin W. Boyd, Manitowoc**Northwest Conference***Alaska*—Marjory Miller Marsh, Ketchikan*British Columbia* (Canada)—Mildred McManuus, Vancouver*Idaho*—Lloyd E. Thompson, Twin Falls*Montana*—Stanley M. Teel, Missoula*Oregon*—S. Louise Robbins, Portland*Washington*—Marjory K. Pidduck, Seattle**Southern Conference***Alabama*—Georgia Wagner Morgan, Montgomery*Canal Zone*—Mrs. Helen Baker, Balboa*District of Columbia*—Paul Gable, Washington*Florida*—Veronica Davis, Deland*Georgia*—W. J. Marshall, Macon*Kentucky*—Mildred Lewis, Lexington*Louisiana*—Lloyd V. Funchess, Baton Rouge*Maryland*—Emma Weyforth, Towson*Mississippi*—Chauncey B. King, Cleveland*North Carolina*—James Christian Pfohl, Davidson*South Carolina*—Janette Arterburn, Rock Hill*Tennessee*—Clementine Monahan, Memphis*Virginia*—Luther A. Richman, Richmond*West Virginia*—Christine Johnson, Charleston**Southwestern Conference***Arkansas*—L. Bruce Jones, Little Rock*Colorado*—Roy N. Collins, Pueblo*Kansas*—Virgil Parman, Dodge City*Missouri*—Dean E. Douglass, Jefferson City*New Mexico*—Harry E. Barton, Clovis*Oklahoma*—Boh Makovsky, Stillwater*Texas*—Ward G. Brandstetter, Palestine*Wyoming*—Jessie Leffel, Cheyenne*Affiliated and Cooperating Organizations***National School Band Association***President*—A. R. McAllister, Joliet, Ill.*1st Vice-President*—William D. Revelli, Ann Arbor, Mich.*2nd Vice-President*—Carleton Stewart, Mason City, Iowa.*Secretary-Treasurer*—C. V. Buttelman, Chicago, Ill.*Directors*—Samuel T. Burns, Baton Rouge, La.;

John H. Barabash, Chicago, Ill.; Ralph E.

Rush, Cleveland Heights, Ohio; W. H. Terry,

Hyrum, Utah; T. Frank Coulter, Joplin, Mo.;

James C. Harper, Lenoir, N. C.

**National School Orchestra Association***President*—Adam P. Lesinsky, Whiting, Ind.*1st Vice-President*—Ralph E. Rush, Cleveland Heights, Ohio.*2nd Vice-President*—George C. Wilson, Emporia, Kansas.*Secretary-Treasurer*—C. V. Buttelman, Chicago, Ill.*Directors*—Alexander Harley, Des Plaines, Ill.; T.

Frank Coulter, Joplin, Mo.; J. Leon Ruddick,

Cleveland, Ohio.

# *Affiliated and Coöperating Organizations (Continued)*

## **National School Vocal Association**

*Executive Chairman*—Mabelle Glenn, Kansas City, Mo.  
*Executive Committee*—Walter Butterfield, Providence, R. I.; Richard Grant, State College, Pa.; Frederick Haywood, Hollywood, Calif.; Harper C. Maybee, Kalamazoo, Mich.

## **Alaska Music Educators Association**

*President*—Marjory Miller Marsh, Ketchikan, Alaska.  
*Secretary-Treasurer*—J. Marshall Honn, Petersburg, Alaska.  
*Directors*—Alice Palmer, Juneau; J. M. Honn, Petersburg; Sue Harding, Wrangell; Mrs. Edith C. Evans, Fairbanks.

## **Chicago High School Music Teachers Club**

*President*—Clare John Thomas, Chicago, Ill.  
*1st Vice-President*—Joseph J. Grill, Chicago, Ill.  
*2nd Vice-President*—Samuel R. Burkholder, Chicago, Ill.  
*Corresponding Secretary*—Lulu J. Parsons, Chicago, Ill.  
*Recording Secretary*—Kathleen Lane, Oak Park, Ill.  
*Treasurer*—Elizabeth R. Grady, Chicago, Ill.  
*Directors*—Helen Howe, Chicago, Ill.; Edith M. Wines, Oak Park, Ill.; Erhardt Bergstrasser, Chicago, Ill.; Gardner P. Huff, Chicago, Ill.; Joseph R. Taylor, Chicago, Ill.; Paul Schneider, Chicago, Ill.; Helena L. Kane, Chicago, Ill.

## **Colorado Choral Directors Association**

*President*—Mrs. Blanche R. Collins, Greeley, Colo.  
*Vice-President*—J. Luella Burkhard, Pueblo, Colo.  
*Secretary-Treasurer*—Kathryn Bauder, Fort Collins, Colo.  
*Directors*—John C. Kendel, Denver, Colo.; Fareeda Moorhead, Denver, Colo.; Loraine Nelson, Denver, Colo.; Lillian Woland, Fort Morgan, Colo.

## **Colorado Instrumental Directors Association**

*President*—John T. Roberts, Denver, Colo.  
*Vice-President*—B. E. Kibler, Colorado Springs, Colo.  
*Secretary-Treasurer*—Herbert K. Walther, Denver, Colo.  
*Directors*—L. E. Smith, Sterling, Colo.; Rei Christopher, Pueblo, Colo.; Hugh McMillan, Boulder, Colo.; Leonard Welden, LaJunta, Colo.

## **Connecticut Music Educators Association**

*President*—Mary C. Donovan, Greenwich, Conn.  
*Corresponding Secretary*—May Andrus, Hamden, Conn.  
*Recording Secretary*—Mrs. Ruth de Villafranca, Danbury, Conn.  
*Treasurer*—Leon Corliss, Naugatuck, Conn.  
*Directors*—W. R. Randall, Stamford, Conn.; Floyd C. Evans, Waterbury, Conn.; Mrs. Estelle Baldwin, Milford, Conn.; Agnes Wakeman, New Haven, Conn.

## **Delaware State Education Association Department of Music**

*President*—Paul H. Weil, Seaford, Del.  
*Vice-President*—Lester Bucher, Newark, Del.  
*Secretary*—Florence Horn, Milford, Del.  
*Treasurer*—Wilbert B. Hitchner, Wilmington, Del.  
*Directors*—Frederick B. Kutz, Middletown, Del.; Robert Pyle, Wyoming, Del.; Walter L. Mitchell, Wilmington, Del.; Annabel Groves Howell, Wilmington, Del.; George Peck, Laurel, Del.

## **Florida Bandmasters Association**

*President*—John J. Heney, Deland, Fla.  
*Vice-President*—James W. Crowley, Fort Pierce, Fla.  
*Secretary-Treasurer*—Theodore J. Ehrlich, Bartow, Fla.  
*Directors*—Benjamin Green, Tampa, Fla.; Fred McCall, Miami, Fla.

## **Georgia Music Education Association**

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## *Affiliated and Cooperating Organizations (Continued)*

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